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INDIAN JEWELLERY,

BY

COLONEL T. H. HENDLEY, C.I.E.

EASTERN BENGAL AND TIBET (*continued*);
NEPAL AND ADJACENT COUNTRIES; BURMA.

Illustrated by
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In this exhaustive work an endeavour has been made to cover the whole known field of early carpet manufacture. The text (by Colonel T. H. Hendley, C.I.E.) is decorated in a style worthy of the charming designs illustrated; each page being surrounded with a beautiful 16th century Persian border in eight colours and gold. His Highness the Maharaja of Jaipur, with his well-known liberality, readily consented to allow his collection of old Persian and other carpets to be photographed specially for this work. From these carpets full-size patterns of the details, in colour of originals, have been prepared by Jaipur artists, also large "keys" showing the planning of the details in forming the schemes of design. In all cases the designs are on a large scale suitable for technical work. The best carpets and rugs now in the Indian and Persian Sections of the Victoria and Albert Museum have been photographed, including the beautiful Ardabil carpet* (see press notice).

* This carpet measures 34 feet by 17 feet 6 inches, and contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. One-fourth of the carpet has been photographically reduced to half scale of original, and has been printed in the colours of the original to form 10 double plates (30 by 20 inches), and may also be obtained flat for mounting on linen, about 8 feet 6 inches by 4 feet 4¼ inches, for Museums, Schools, and other educational or industrial purposes. The price of this part, or separate set of plates 101-125, for framing, is £3 net.

NOTE ON PERSIAN CARPETS. [*Daily Telegraph.*]

In the Indian section of the South Kensington Museum is now exhibited one of the most splendid examples of the product of the Persian loom that have ever been seen in Europe. This is the famous Ardabil or Ardebyl carpet, so-called from a Persian town in the province of Aderbaïdjan, which from time immemorial has been an emporium of merchandise, en route between Tiflis to Ispahan. Ardabil, which from the salubrity of its climate and the abundance of water which it enjoys has been called "the abode of felicity," is full of mosques and the tombs of exceptionally pious or otherwise renowned Mussalmans, and the famous carpet now on view is said to have been obtained from a mosque at Ardabil. It was not without difficulty that this wonderful piece of weaving was secured for South Kensington. The price demanded for it (£2,500)[1] exceeded that which the authorities of the Museum thought themselves justified to offer; but through the liberality of a number of gentlemen deeply interested in Oriental arts and crafts the sum which the Museum was prepared to give has been supplemented to an adequate amount. The carpet thus obtained for the nation measures 34 feet in length and 17 feet 6 inches in breadth, and an idea of the extreme fineness of its texture may be formed from the fact that it contains about 380 hand-tied knots to the square inch, which gives over 32,500,000 knots to the whole carpet. The main design comprises a large central medallion in pale yellow, surrounded by cartouches of various colours, disposed on a dark blue ground diapered with floral tracery. Each of the corners is filled with a section of a large medallion surrounded by cartouches. The border is composed of long and circular panels alternating with lobed outlines on a brown ground covered with floral embellishments, while at the summit of the carpet is a panel bearing a devout inscription tending to the inference that the carpet was originally used as a veil or curtain for a porch, and that it was the work of the slave "of the Holy Place, Maksoud, of Kashan, in the year of Hegira 946," corresponding with our A.D. 1540. Now, Kashan, on the high road between Teheran and Ispahan, was founded by Zobeide, the favourite wife of the Caliph Haroun-al-Raschid. It has been destroyed once or twice by earthquakes, but is at present a flourishing town adorned by a palace for the Shah, many large and beautiful mosques, and a number of caravanserais and public baths. At Kashan numerous manufactories of carpets, shawls, brocades, and silk fabrics are still carried on; but in 1540, when Maksoud, the slave of "the Holy Place," executed this marvellous work, admirable alike for its fineness of texture, its beauty of colour and symmetry of design, Kashan, with the rest of Persia, was under the sway of the Sophi dynasty, and the town is alleged to have contained no fewer than a hundred and fifty thousand inhabitants.

It is only within recent years that any very accurate knowledge of Oriental carpets has been disseminated in this country. The ordinary buyer knows three classes, and only three, which he roughly distinguishes as Turkey, Indian, and Persian carpets. The expert is, of course, a good deal more exact in his classification; but even his knowledge is as yet vague and confused. Carpets, either of cotton, silk, or wool, have during many centuries been used in the Orient, from the South of India to European Turkey, for domestic use, for the prostration of the praying Muslim, and for occasions of State. The carpets employed by the ancients are thought to have been of the nature of tapestry, and to have been chiefly used as loose coverings for couches rather than for floors. True carpets appear to have been early employed in Persia, and those called Turkish were no doubt originally of Persian manufacture, and were gradually exported and at length imitated in Turkey. Kernanshaw in Persia has still a carpet manufacture producing rich, soft, and beautiful goods, the sale of which adds considerably to the wealth of the province; while true Persian carpets are also made at Meshed in the Turkoman country and in Khorassan, and are justly renowned for the exquisite beauty of the patterns and the durability of the colours, which are purely vegetable dyes, comprising, among others, a green which is very difficult to make; it is conjectured to be a subtle combination of saffron and indigo. There is likewise a famous carpet manufacture carried on at Feraboun, near Teheran. The finest of all Persian carpets were formerly made at Herat, and one produced in the Chahal Minar at Ispahan largely exceeded in size the dimensions of the wonderful fabric at South Kensington, inasmuch as its length was a hundred and forty feet and its width seventy feet. The majority of these exceptionally vast and gorgeous products of the loom were destined either for the adornment of Royal palaces or the glorification of the holy Kaaba, or some scarcely less venerated shrine. Sometimes the entire interior of a mosque, such as that at Meshed Ali, was hung with superb carpets; and the Mihrab or niche towards Mecca was always a favourite object for such ornamentation. Mats or rugs of a much less costly nature were spread on the floors. With respect to the ordinary Oriental carpets, they may be roughly divided into two classes, the floral and the geometrical; and the former is the design affected by the higher and Aryan races, the last being preferred by the lower and Turanian races.

The beautiful Persian carpet at South Kensington may, it is to be hoped, become a most valuable factor in technical art education in this country. Some humourist once said of a Turkish carpet that its pattern resembled nothing visible in the heavens above or in the earth beneath, or in the waters under the earth; and, to a slight extent, this hyperbolical disparagement is justifiable in the case of the Turkoman carpets for which Vambery saw the old woman tracing the pattern in sand. The girls employed in carpet-weaving would obviously prick or chalk down on the particular piece of textile fabric assigned to them so much of the pattern as they were expected to weave, and these hasty sketches might in many cases deviate from the original model. Scores of workers were often employed in as many cottages in making these detached portions, which, when sewn together, may have presented a slightly mixed appearance, the incongruity of which was at the same time happily modified by the predominant traditions of design and colour which had come down to the people from remote ages. The pattern of the Ardabil carpet seems to be one perfectly distinct and regular, and, even did it present some slight obscurities, the puzzle could be easily cleared up by a careful and minute analysis and dissection of the whole work by the aid of practical geometry and conventional botany. It is curious to learn that, at the very period when Maksoud of Kashan, the slave of the "Holy Place," was completing the Ardabil carpet the manufacture of these commodities was first introduced into England by one William Sheldon, under the direct patronage of Henry VIII. The manufacture, nevertheless, was for many years exclusively confined to its use as tapestry or arras for the decoration of walls. The apartments of the palaces of Queen Elizabeth were hung with the costliest products of the Flemish looms, but her Majesty had certainly no carpets on the floors of her presence chambers or her banqueting halls. The floors were simply laid with rushes. The Oriental custom has always been and still is to employ carpets as hangings for shrines and porches, as coverlets for couches, and as rugs lying loose on the floor; and this sensible system, which has been largely adopted among us since the extension of the trade in Oriental rugs, will, in all probability, be still further developed by the technical as well as by the æsthetic teaching of the splendid carpet at South Kensington.

[1] Bought for £2500, of which £750 was contributed by A. W. Franks, Esq., C.B., E. Steinkopff, Esq., William Morris, Esq., and J. E. Taylor, Esq.

The Journal of Indian Art and Industry.

INDIAN JEWELLERY.

PART XI.

EASTERN BENGAL AND TIBET (*continued*); NEPAL AND ADJACENT COUNTRIES; BURMA.

Burma is the largest province in the British Empire, having a total area of 236,738 square miles. As its population is only 10,490,624, it is thinly peopled, but the number of inhabitants is said to be rapidly increasing. Buddhism is the religion of nearly 90 per cent. of the people, of whom about 75 per cent. speak Burmese.

The inhabitants, of the common Indo-Chinese stock, belong to numerous tribes, who are distinguished by a variety of manners, languages, and customs, and there are many immigrants from Bengal, Madras, and China. Burma is bounded by China, French Indo-China, Siam, Eastern Bengal, and Assam. The above facts, which are condensed from Whitaker's Almanack for 1908, point to a large number of circumstances which influence varieties of dress and ornament; yet, apart from the hill or aboriginal tribes, it is doubtful whether there is so much diversity, as regards jewellery, as in some other parts of the Indian Empire. The country is fairly rich in minerals, including jade, and gold and silver are known to exist. Every one has heard, moreover, of the ruby mines of the country. On all these points something may be written. The chief city of the province is Rangoon, in Lower Burma, with 234,881 inhabitants in 1905. Mandalay, the old native capital, in Upper Burma, has at present a population of 185,881, and, though it is declining, is still a considerable place. Tennaserim and Aracan, on the south, were annexed after the first Burmese war in 1826; Pegu, after the second war in 1852; and Upper Burma and the Shan States, after the third war in 1885.

As the States at the eastern foot of the Himalayas, being largely independent and inaccessible, are less known than other parts of India, anything which relates to the dress and ornaments of the people is of special interest. They are somewhat strongly affected in these and other matters by Tibetan and, more remotely, by Chinese influence.

Nepal is 500 miles long and 100 broad, and has an area of 54,000 square miles, with a population of 4,000,000, who are chiefly Hindus and Buddhists. Complimentary missions have been sent, with more or less regularity, to China, and the passes into Tibet admit of intercourse with that country also. Many Gurkhas of the ruling race in Nepal serve in special regiments in the Indian army, and numerous other men, as well as women, of the country find employment in the Indian Hill Stations of Darjeeling and Kurseong, and especially in the neighbouring tea gardens, and by them money and ornaments are taken back to their native hills and valleys. Special illustrations of these facts are the long necklaces of rupees and other silver coins which are so often worn by the Nepalese females about Darjeeling. Bhutan, with an area of about 20,000 square miles, and a population of about 250,000, was, until quite recently, less known even than Nepal, from which it is separated by the small district and state of Sikhim, which runs up like a wedge between the two countries. Quaint silver ornaments from that country can be obtained in Darjeeling, or at fairs held near the military station of Buxar, beyond Kuch Behar, and at other places along the border. Both Bhutan and Sikhim are strongly influenced by Tibetan customs and religion, the latter being Buddhist. The aboriginal inhabitants about Darjeeling, who are Lepchas, are, or have been, also under Tibetan influence.

Of the ornaments of these different people we may read something in Lieut.-Colonel L. A. Waddell's book, "Among the Himalayas." "The women of the Bhotiyas, the Tibetan-speaking races of all these countries," he says, "wear massive amulets and charms, like breastplates, of gold and silver filigree work set with turquoises; and their prayer-wheels and rosaries are also bejewelled. The richer women wear chaplets of coral beads, costing as much as ten to twenty pounds a set, and many wear, hanging from their girdles, various silver ornaments, Chinese chop-sticks, etc."

The Sikhimese Bhotiya men usually carry (as do many of the other males in these countries) a rosary and a prayer-wheel. Waddell refers to a Tibetan grandee, one of the chiefs of Sikhim, who wore from his right ear a long pendent golden earring set with turquoises. Reference was made to this custom in a previous number of the Journal. Writing generally of the women and children of the villagers, who throng to the Sunday market at Darjeeling, he notes that they are "dressed in all the colours of the rainbow, and loaded with massive gold and silver jewellery and necklets of rupees; they wear their fortunes on their necks."

The Nepalese men indulge most the desire for ornament by richly encasing the leather sheaths of their peculiar curved knives or kukris with ornate silver work, and the more wealthy ones insert plugs of gold into

holes drilled through their front teeth. The Hindu origin of this custom has already been referred to.

Of the Nepalese women he writes as follows:—"They overload themselves with massive jewellery; enormous gold or silver earrings, nose rings, bracelets, anklets, finger rings, and necklets of huge size, made of coral or thinly beaten gold or massive silver, or strings of coins reaching down to their waists. Indeed, most of the women wear all their wealth, as well as that of their husbands, on their necks and faces; and whenever they get hard up they pawn or sell their jewellery."

In one of the upper valleys towards Tibet he met girls who wore conch-shell bracelets on their wrists, the usual sign of marriage. At page 145 of his book there is a portrait of the Tibetan wife of the Raja of Sikhim, whose head-dress, as seen in her picture, is, he observes, "a marvellous arrangement, a hillock of pearls, turquoises, coral, and other precious stones." The Lepcha women have two pigtails, "which are usually gathered into a knot on the crown and secured with a silver pin." Around the neck they wear as much jewellery as they can afford. The Lepcha men wear one pigtail only, and hang small packets of charms against the evil eye, etc., about their necks, and a small plume of grass or peacock feathers in front of their hats.

Sir J. G. Scott's "Handbook of Practical Information on Burma" (1906) almost exhausts the subject, as it represents his own views as well as those of recognised authorities on the country. It is filled with excellent illustrations. On dress and ornaments the information is specially complete. The frontispiece is styled "Stiff-necked Padaung Belles; a study in Oriental coquetry." The description is as follows:—"The extraordinary neckbands of these women are of solid brass rod. They vary from five coils to twenty-five. The idea of the band is to keep the neck always on the stretch." Next to petroleum, rubies form the most valuable mineral product in Burma. The rubies have been sought after for something like 500 years. There were at one time quarry mines in a bed of calc-spar. Pits are now sunk in the alluvium, through a stratum of loam and clay, to the byón, or ruby-bearing layer of sand and gravel. The most common form of mine is the hmyaw-dwin, a long open cutting. The lun-dwin are caves and cavities in the granular limestone, which are filled with brownish clayey loam, in which the rubies are also found. The Ruby Mines Company obtained a lease in 1889 to mine for rubies in the European fashion. Open quarries are now used. From these the byón is extracted, washed, passed through sieves, and finally examined for rubies and spinels. The two are distinguished from each other by polarization, which shows a red ray for the ruby and a slight blue tinge for the spinel. There was a representation of the Burmese ruby mines in the Indian Court of the Franco-British Exhibition of 1908 which gave a good idea of the busy scene.

Jade was always regarded as the property of the Kachins, who do the mining. The new mines are at Tawmaw, in the Mogaung subdivision of the Hyitkyina district. "The value of jade varies to an enormous extent. A small fragment, of a size that would fit a signet ring, might fetch £30 or £40, though in Europe it would be worth no more than a cairngorm, if so much. The demand for jade is universal throughout China, with its population of 450,000,000, and the price of the best stone shows no tendency to fall. Burma is practically the only source of the supply, and there is a nearly inexhaustible quantity of jade available."

The Burmese amber mines are situated in the Hukawng Valley in about 26° 15′ N. and 96° 30′ E. It has three good qualities. It is hard, easy to cut and polish, and it is very resistent against solvents. On the other hand, the colour is not good, and there are so many inclusions that even large pieces are often unfit for cutting. Nevertheless, it has been used for centuries by the Burmese, most commonly in the form of beads. It differs from the Eastern Prussia amber, as it contains no succinic acid, whereas the former yields 2½ to 6 per cent. It also occurs in very small quantities, under somewhat similar conditions to those of Hukawng, in clays of Miocene age at Mantha in Shwebo District, and in the oil fields of Yenangyat in Pakokku District in Upper Burma. Great rough beads of amber are sometimes strung as necklaces in Burma. A relative of the writer recently purchased similar ones in the Egyptian Soudan in Africa.

Burma is a jade-producing country. "It is not the true jade stone, or nephrite, and is properly called jadeite, but it has the colour which is specially fancied by the Chinese, who are the real jade purchasers of the world. The stones which have red staining are much valued by the Chinese. White jadeite with emerald green spots is also valued greatly for the carving of bangles, thumb-rings, and stones for rings. A particular shade of dark green is, however, the most priceless in a Chinaman's eyes. There are mines of amber, which differs from the Baltic product, being harder and having less variety of colour, there being only three shades. The ground colour is bright pale sherry yellow, darker shades lead to a reddish tint, which fades into a dirty brown. It is largely used in Mandalay in the manufacture of rosaries, nadaungs or ear-cylinders, and various trinkets in the shape of elephants, monkeys, fish, and even figures of Gautama Buddha."

Sir George observes that "a peculiar characteristic of the [Burmese] men is the breeches which they have tattooed on them, from the waist to the knee. The figures tattooed are those of a variety of animals, real and

heraldic, tigers, monkeys, and 'bilus.'" These are in black colour. Isolated figures, almost always special charms, are done in red on the arms, chest, and back. Vermilion dots between the eyes almost always imply a love charm; so does a quail on the jaw." Women are practically never tattooed, except where there are red love-dots. This is contrary to the Indian practice. While the Burman youth asserts his manhood by getting tattooed, his sister has her ears bored, usually at the age of thirteen or fourteen. Boys also have their ears pierced, but with less formality. The ear is pierced with a golden needle, and the hole is gradually enlarged until it is big enough to hold the ear-cylinders (about the girth of a thumb, or larger) which Burmese women wear. This is done with great ceremony. The Burmese bridegroom makes the girl a present on betrothal of a silken skirt, or a piece of jewellery—a relic of purchase.

As regards dress generally, he says:—"It is difficult to say which sex is the more gaily dressed. . . . the women have red or white flowers stuck in the chignon, and jewellery in extraordinary profusion, and always of gold, for the Burmese think silver ornaments only fit for children."

The dress and ornaments of the different races are usually described as follows:—The Lahu or Mu-hsò, Tibeto-Burmans in the hills, and in some of the Trans-Salween Shan States. The women wear a long coat, fastened with a large silver boss or clasp, large silver neck rings or torques, if they can afford them, otherwise cone necklets. Both men and women wear very large earrings, often five inches or so across, so that they nearly reach the shoulders. Akha or Kaw, most numerous of the hill tribes of Kéntung: Some of the wealthier men wear on market days a considerable quantity of silver ornaments—coat buckles, buttons, necklaces, and earrings. Some of the younger men have a rim of silver bosses at the top edge of their turbans. The women have a rather striking head-dress. Circlets of bamboo are covered with dark blue cotton stuff ornamented with studs, bosses, and spangles of silver, arranged in lines or patterns. Sometimes it rises like a centre, and is studded with spangles and seeds, and is hung with festoons of seeds and shell, small dried gourds, and occasionally coins. Ropes of white seed necklaces are worn.

Of the Siamese-Chinese family he notes in Burma the Tai, or Shan, and the Karen. The Tai, or Shan: The Shan tattooers are said to be the best in Burma, but the custom seems to have begun with the Burmese, as the Siamese do not tattoo. A photograph is given of a Shan chief and his chief wife in court dress. He has the Burmese chain shoulder belt with clasp, and a high crown; she—a head-dress of metal and gems, with many necklaces, apparently pearls. Both wear toe rings. The Karens, the third most numerous population in Burma, have a marked tendency to Christianity. The Southern Karens have been much influenced by the Burmese. There are White and Red Karens. Red Karen men wear small metal pear-shaped earrings. The women have round the waist and neck ropes of barbaric beads and seeds of grasses and shrubs; a profusion of these also decorate the legs just above the calf. Round the neck all those who can afford it hang pieces of silver, coins and the like. Silver earrings are also worn, many of huge size.

Of allied clans, the Zalun women have solid brass rings, five or six inches in diameter, fastened by lacquer rings, and festooned round the leg. Others wear brass rod coiled round the leg from the ankle up to four inches below the knee; or, in other cases, quite up to the knee. Others again, add to this coils beginning above the knee and reaching halfway up the thigh. Similar coils of brass rod are worn twisted round the whole forearm by the Zamung and other clans women. In some places separate rings, both on arms and legs, are worn. Practically all wear ear plugs, or cylinders, in the ears, some of them of enormous size, distending the flesh to the utmost limit. They are of every sort of material, from sorry wood up to chased silver. They seem always to be of brass and never of silver. Many women also wear brass circlets or torques round the neck, and ropes of bead and pebble necklaces. Married men transfer their finery to their wives, or keep it for their first son.

Of the Padaung women, it is said that the weight of metal carried by the average woman is fifty or sixty pounds, and some manage as much as eighty. The Taungthu Karen women have an elaborate head-dress of cloth. The hair is done up in a chignon, and a large spike or hair-pin with a silver band serves to keep this firmly fixed. Finally, a long silver cord or chain is wound round and round, and makes everything fast. Pendent earrings are worn, and large hollow bracelets are universal, some of silver, some very much alloyed.

The Min-Hhudr sub-family preceded the Tibeto-Burmans in the occupation of Burma. Amongst these are the Varnai, or Palaungs, in the Northern Shan State of Loilong, in parts of the Ruby Mines District, and all over the Shan States. Silver earrings and bangles are the ornaments, but apparently with some limitations. More children wear them than women. The Wa of Vü, head hunters, on the North-East frontier, are a filthy people; yet some of the men wear silver necklaces, or rather rivières of silver, hanging well below the chest, rudely fashioned silver bangles, and use long silver-mounted pipes. The women and children have a profusion of bead necklaces, and are fond of silver buckles, buttons, and spangles, besides a variety of bracelets and ear-tubes terminated in front by a large shield, so that they look like an exaggerated carpet tack. These are all of

silver, of which there is a great deal in the country everywhere, except on the western side. One tribe, the Hkamét of this family, seems, in the remoter villages, to wear nothing but a dagger-like skewer thrust through the hair knob.

Many Burmese women carry practically all the wealth in their possession on their persons, in the shape of plain gold bangles, ear-cylinders made of repoussé work and studded with precious stones, or frequently made of a simple coil of sheet gold rolled to the thickness of a finger. Red-coloured gold with a dull surface is particularly fancied, and the colour is obtained by boiling the metal with tamarind seeds. The deeper red in the hollows of the ornamentation throws up the relief, and enhances the general effect. The characteristic necklace is the dálizan, a sort of apron-shaped filigree, with heads of peacocks and birds, and delicately-worked pendants, all joined together with filigree and tiny chain work. Other women's ornaments are jewelled combs, hair-pins, and rings, but these are often coarse and clumsy.

The custom of tattooing is a very ancient one, but it has not everywhere and always been employed for honourable adornment. The Rev. A. Sayce informs us in his work, "The Egypt of the Hebrews and Herodotos," that Ptolemy II. (Philopator, died B.C. 204) displeased the Jews by attempting to penetrate into the Holy of Holies of the temple at Jerusalem. Whereupon a tumult arose, and to punish them he ordered them to be tattooed with the figure of an ivy leaf in honour of Bacchus, and to sacrifice on the altars of the Greek gods.

In "The Burman: His Life and Nations," by H. Shway Yoe, a "subject of the Great Queen" (1882), we are told that "Anklets of gold (chay-gyin) are forbidden to all children but those of the royal family on pain of death. . . . The usage as to jewels and precious stones is very carefully laid down. Very few besides the king and his kinsfolk may wear diamonds. The display of emeralds and rubies is restricted in like manner, and so on with other precious stones less esteemed by Burmans. All rubies above a certain size found in the country are the property of the king, and the hapless digger gets, as a rule, nothing in return. His head pays the penalty if he listens to the temptings of black merchants from India, and chips it so as to bring it under the royalty size. Tattooing, which every Burman youth considers a proof of manliness, may also be regarded as ornament. Women, who rarely tattoo, and only then as a charm against being old maids, persuade the operator to place the marks on some part of the body where it will not be visible, thus clearly showing that they do not regard them as ornamental for themselves, though they admire them on the men. The author says that in Rangoon the tattooing of a woman is an indication that she wants an Englishman for a husband. Of a similar nature to tattooed charms are talismans called hkoung-beht-set, which are let into the flesh under the skin. Some are gold, silver, or lead; others curious pebbles, pieces of tortoise-shell, or bits of thorn, all of them having incantations of mystic character written on them. Many famed dacoits have long rows and curves of them over the chest, showing in little knobs through the skin! When they get into English prisons, an energetic jailer has been known to cut them out, lest they should be pieces of gold or silver, or perhaps precious stones, with which the turnkeys might be bribed. The usual result is to break the robber's spirit. More peaceable people wear necklaces or bracelets of such talismans in the belief that they are thus proof against malignant witches and necromancers.

As an almost invariable rule, a Burman boy, under the native government, at eight or nine years of age went to a monastery for his education. In any case, he enters the monastic order for a time to fulfil the law, and thus be in a position to find the way to eventual deliverance from the misery of ever-recurring existences. On the appointed day, the young neophyte, now usually about eleven or twelve years old, "dresses in his finest clothes, and loads himself with all the family gold chains and jewellery, and as much more as he can borrow for the occasion, and is taken in triumphant procession through the village, returning to his home, where the head of the monastery performs, in the presence of his friends, the rites of admission into the holy assembly, which include cutting off his long hair close to his head, and throwing off his fine clothes and jewellery, thus showing that he renounces the world. The women who are present wear their finest dresses, and all their jewellery on their bosoms, necks, fingers, and ears. Yellow robes are put on him, and he receives the requisites of the order, and repairs to the monastery, where he may remain only a few hours, seven days or more, but usually, in the case of earnest believers, throughout the four months, that is, a Wah, or Lent in the rainy season. Others remain as monks. Rings are worn on the third finger, which is known as the merchant's finger.

The first great event in a Burmese girl's life is the Nah-twin-mingala—the boring of her ears. It is as great an event in a girl's life as putting on the yellow robe, or getting his legs tattooed, is to her brother. Most men get their ears bored, but with less solemnity, and the custom is less universal in British Burma than it used to be. The ceremony for the girl takes place at the age of twelve or thirteen. The ear-borer uses gold needles, except in the case of the poorest, when they may be of silver. The hole is gradually enlarged to receive the na-doung, a tube an inch long and from half to three-quarters of an inch in diameter. The nah-kat is first used.

It is "a curious ear-plug, big at both ends and smaller in the middle, where the two parts screw into one another. These are gradually increased in size until the orifices are large enough to receive the na-doung, or regular ear cylinders. These are of various makes and material, the latter being regulated by the sumptuary laws in independent territory. . . The royal family, both males and females, had them of gold, richly set with jewels, often a single large brilliant in front, or a diamond surrounded by a ring of emeralds, while the back was a cluster of rubies. The right to wear these was also extended to the higher ministers and their families. Others wear them of gold, plain hollow tubes, or with the ends filled up with delicate repoussé work. Those who cannot afford this content themselves with solid amber plugs, which, when they are without a flaw, are worth three or four pounds apiece. Finally, the poor content themselves with hollow pipes of glass, coloured in a variety of tints. The shape is somewhat peculiar, a slight irregular concave. . . . Some of the princesses wear very costly na-doung, the diamonds, especially the rubies (for which Burma is celebrated) being exceedingly fine. The men, except those of high rank, very seldom wear them, unless on exceptional feast days. Women ordinarily put them on whenever they go out."

The author remarks upon the increased use of these ear cylinders in British territory, where even the wealthiest seldom wear any but the smallest size; yet the ornament was formerly looked upon as a distinctive mark of Burmese nationality. The na-doung are, however, "quite as characteristic of the Burmese women as the flapping tamein" [or skirt].

The female dancers are richly decked with bracelets, and dalizan necklaces falling over their silken vests or tight-fitting lace bodices. At the great Sohn-daw-gyyee feast, in honour of Buddha, the girls are literally loaded with jewellery. Round their necks and over the bosom hangs the broad network of the dalizan, formed of silver or gold fishes linked together. The gold plugs sparkle with rubies and emeralds, so do the bracelets on their arms and the rings on her fingers. Each girl is worth many hundred rupees, for which reason, perhaps, they are usually seated out of reach, at the back of the room, behind the lamps and lights, lest their ornaments should be stolen. After the reception is over, the girls put off most of their jewellery and enjoy themselves.

The regulations as to wearing apparel and ornaments in Upper Burma were very minute, and guarded with the most jealous care. When images and bells are cast, it is very usual for onlookers to throw gold and silver jewellery into the ladles of melted ore.

King Theebaw, when the author had an audience with him, "wore splendid gold cylinders with magnificent clusters of diamonds and emeralds at the ends, and on his finger glistened a sapphire ring worth a monarch's ransom." There was also a spray of diamonds in his hair. On the Kadaw or "beg pardon" days, when all the officials and most eminent men in the country came to the palace and did "homage and worship at the Golden Feet," the Burmese sovereign was in full royal dress, and wore the broad gold collar of the saluè, and a towering jewelled crown on his head. The famous Lord White Elephant had splendid gold and jewelled trappings, and amongst his ornaments was on him a plate of gold recording his majesty's titles, such as is worn by every man in the country, up to the Arbiter of Existence himself.

Shway Yoe states that in the monasteries the monks sit for hours fingering their rosaries, the beads made of the seeds of the Canna indica ("Indian shot"), which sprang from Gautama's (Buddha's) blood, and repeating many times the prescribed formulæ, most often the Thamatawse Patthanah—"All is changeful, all is sad, all is unreal"; followed by the Tharana Gohng, the invocation of the Three Precious Gems, the Lord, the Law, and the Assembly.

In "The Soul of a People," by H. Fielding (1898), we have further information:—"A Burmese girl does not wear any sign of marriage, such as a ring. Her name is always the same, and there is nothing to a stranger to denote whether she is married or not, or whose wife she is; and she keeps her property as her own."

The ear-boring of a girl is accompanied by a great festival and much rejoicing. It is the only one in her life, and therefore, said a Burman woman, "We try to make it as good as we can." The author gives a free translation of a love song, of which one verse runs thus:—"Her dress is of gold, even of silk and gold, and her bracelets are of fine gold. She hath precious stones in her ears; but her eyes, what jewels can compare unto them?" Of a girl who was a little heiress in her way, and had a share in a shop which she managed, he tells us she had many gold bracelets and fine diamond earrings, and was much wooed by the young men about her.

One of the most recent works on Burma, as it is perhaps the most interesting, is "The Silken East," by V. S. Scott O'Connor, Comptroller of Assam (1904). Amongst the beautiful illustrations are many of the women of the different people who inhabit the land, but in none of them are their charms greatly enhanced by an elaborate display of jewellery. A bunch of flowers in the hair, a necklace or two and bangles, and a finger ring suffice; and, above all, the nose is not disfigured by the misuse of so-called ornaments, as it is in India. He describes the principal races, viz., the Burmese, the Shan, the Talaing, the Karen, the Chin, the Kachin,

and the Valon. The last-named, who number now only about 1300 souls, inhabit the islands of the South Coast; the Mun, the earliest immigrants from the North, once extended from the Assam Hills to Assam; the Burmese and Chins came next; and then the Shans. Last of all came the Karens and Kachins, of whom a hundred thousand are Christians. The Shans came from South-Western China.

The Burmese prefer using jewels to adorn the Hti or umbrella on the top of their pagodas. The most valued of these is the one which crowns the Shway Dagon at Rangoon. Its jewelled vane is adorned by 3,664 rubies, 541 emeralds, and 433 diamonds. He talks of bangles of red gold and pyramids of diamonds.

Burmese women wear the yellow-hearted champak in their glossy hair, and red gold on their wrists. They also wear pyramids of diamonds on their fingers. The Karen men and women wear beads, the necklaces of the women being larger and prettier than those of the men. Bracelets of silver, clasped to the forearm, are also worn.

Pearls are sought for at Mergui, and sometimes very valuable ones are found. The pearling grounds have a very recent history, as in the eighties they were practically unknown. In the early nineties they were worked by Australian adventurers, most of whom have now departed. They are now leased in blocks to a syndicate of Chinamen. The main harvest is mother-of-pearl, and it is this harvest that pays the working expenses. The pearls are a special native asset.

Thabeit-kyan is the port of Mogók, capital of the Ruby Mines District. Mogók is sixty-one miles from the port. The little valley in which are the mines was vaguely known for four centuries in Europe as Capelan. The village is called Kyatpyin, and is in the centre of the valley, 4,400 feet above the sea. Near here was the great source of rubies, but the Ruby Mines Company has moved its headquarters to the valley of Mogók, where even the road in the bazaar is all hammered matrix of rubies. The soil near a stream following the roadside is scarred with pits, from which is dug the mud and stones which are washed for the precious gems. The rubies which the middle men (mostly foreigners) buy are exported to London, to Paris, and to Delhi. The Company works on a more modern and gigantic scale, not, as formerly, by mining, but by washing the soft soil of the valley.

In "Burmah under British Rule and Before," by John Nisbet, (1901), we have a full account of that country and its people. "Tattooing, in the case of the man, is, or was, for old customs are shewing signs of falling into abeyance, considered to be necessary to manly beauty, and indeed the effect of the deep blue tattooing against the dark olive brown skin is distinctly ornamental. . . . The first great and real event in the life of a girl is the ceremony of ear-boring (Nadwin Mingala), sometimes performed as early as six or seven years of age, but more commonly coinciding with the attainment of puberty, when she is about twelve or thirteen years old. . . . Until this ceremony has been celebrated it is improper for the young girl to wear jewels of any kind, or gold ornaments of high intrinsic value. The needles with which the operation is done are always made of silver, even amongst the poorest, and of gold, and often adorned with jewels in the houses of parents in better circumstances. The holes are gradually enlarged by means of smooth stalks of grass, so as to admit at least the ordinary ear cylinder (Nadaung), which is about an inch and a quarter long, and from half to three-quarters of an inch in diameter. It is sometimes larger at the ends than in the middle. Hollow ear tubes of coloured glass are sold in thousands, but the orthodox cylinders are of amber or some other less valuable material. The richer classes are now wearing gorgeous ear ornaments (Nagát) of diamonds and rubies set in gold, and joined with a screw set from behind. The girls enamel or polish their faces with a cosmetic formed of the finely-ground bark and the root of the Thanál tree (Murraya exotica). They also wear a big semi-circular comb (Bi) of the wood of the same tree, and if their own hair is not long enough to form the regulation top-knot, add to it a switch of other hair.

Difference in rank amongst the nobility was formerly marked by a chain (Saluè) of gold suspended across the chest from the left shoulder to the right hip, which consisted of several strings or strands, fastened at each end and at the centre by bosses, varying from three plain strings, next three twisted strands, up to twelve strings for princes and twenty-four for the king. "In the richness of jewellery worn by the women, a more direct indication of prosperity can be obtained, although this would be just as misleading with regard to any attempt to fix social status as it would be in European cosmopolitan gatherings." Even among the ordinary agricultural peasants, a family must be poor indeed which cannot muster gold ornaments for women and children on great occasions. But ear-cylinders, necklaces, and rings studded with diamonds and rubies can, of course, only be acquired and retained by those fairly well endowed with the world's goods."

Chapter XI. of this interesting work is devoted to "Science and Art among the Burmese." Though silver-work occupies the chief place among the arts of Burma, "silver ornaments are despised by the Burmese, "except perhaps as charms to be worn by children; and often they constitute the whole clothing that is given to these. . .

Gold jewellery alone is worn by the women, in the shape of solid bangles, ear-cylinders, rings, and necklaces. . . . A good set of gold ornaments is a safe form of regular investment, as money can always be raised upon them whenever necessary. . . . The rings and the front end of the ear-cylinders are often set with diamonds, rubies, spinels, and sapphires. In Aracan the necklaces are mostly in the shape of large hollow beads, but in Central Burma the favourite form is the Dalizan, consisting of rows of peacocks' heads, or other ornaments, connected with each other by small chains, and diminishing in number from the upper row downwards. Necklaces are usually stained to a dark reddish colour by being boiled in a decoction of tamarinds and many other strange ingredients."

One use of jewellery is mentioned, and that is the practice of throwing in large quantities of silver, gold, and jewellery into the cauldrons when bells are being cast. This is a way of earning religious merit. "At the casting of a great pagoda bell the whole district turns out to see the operation, and sometimes the vast multitude is wrought up to such a state of enthusiasm that women and children throw in their necklaces, and gold and silver rings and bangles. Traces of these are to be seen in the inside of many bells, in the shape of whitish or yellowish streaks."

Amongst the hill races, the Kachin women wear large ear-cylinders of amber or silver, four or five inches long. The women of some of the Shan tribes have brass bands welded round their throats, and the number of rings is increased periodically in order to produce a neck like that of a champagne bottle, this being considered an enhancement of female beauty. The Karens wear huge silver bracelets and bangles of hollow silver work filled with resin."

In "Egypt, Burma, and British Malaysia," W. E. Curtis writes:—Most of the dealers in the markets are women. The pilgrims to the Shwé-Dagon Pagoda at Rangoon "come from every part of the Buddhist world, men, women, children, with eager earnest faces, and most of them clad in brilliant costumes of silk, gorgeous turbans, and all the ornaments they own." At Mandalay he gives us a portrait of a girl smoking "a whacking white cheroot," who wore about ten bangles on each wrist, all but one of them plain, and, besides these, only one other ornament, a flower in her hair. In his portrait of King Minden-Min of Burma, we have a wizened old man, with a finger ring on his little finger, two earrings ending in wheel-shaped discs of ornaments, a shoulder-belt of gold chains, and a shoulder and breast clasp set with stones. Theebaw, his son, wore earrings, and Queen Supayalat also did, with necklaces. Both had finger rings. Burmese gentlemen now wear watch-chains.

All authorities concur in noting the extraordinary passion of the Burmese for diamonds. It is astonishing to see people, who otherwise appear to be poor, loaded with ornaments, especially with ear-plugs, rings, and chains, which are set with these stones of large size. They are usually worn in the heaped-up form illustrated in some of the large rings, or in the tops of the jewel boxes which are illustrated in the present number. Raja Surendra Mohan Tagore had not seen any work on gems in the Burmese language. He says the jewellers have "learnt something about diamonds from India; and of the rest of precious stones, their knowledge is limited, perhaps, beyond the names which they have converted into their own language. They are, however, well conversant with the method of testing the ruby, sapphire, and topaz, and such other stones as are born in their own country." The two latter stones, he adds, come from the same stock and differ only in colour from the ruby, for which the country is so famous. The names of the nine precious gems in Burmese are as follow:—Diamond, chein; ruby, budmiya or choni; cat's-eye, cháno; zircon, gomok; pearl, pa-le; coral, tadá; emerald, miya; topaz, outfiya; and sapphire, nila.

With reference to Chinese influence upon India, we may quote the late Dr. Bushell, who, in his monograph on Chinese Art, written for the Board of Education (2 vols., 1906), has a chapter on Jewellery, which in China, he remarks, is scarcely of sufficient importance to figure under a separate heading in a little handbook on Art. It is much employed, however, in common life by the Chinese, as in most other Eastern countries, as a convenient means of investment of their savings. For this reason plain rings and bangles are worn, and sometimes a plain or flexible band or rod of pure gold or silver is put round the arm "as a possible proof of respectability and ready resource in case of emergency." The jeweller stamps the gold with the name of his shop, and thus binds himself to take it back by weight without question. For jewellery of the more decorative character the Chinese employ most of the technical methods known in the West. Filigree work is, in some degree, distinctive of the country. It is in gold or silver gilt, and sometimes inlaid with the turquoise-tinted plumes of the kingfisher, which is almost peculiar to China. Enamelling is widely practised. Imitation stones are also largely used. Precious stones are not cut into facets, but polished and set *en cabochon*. The gems and pearls are always drilled. "The Chinese, like the ancient Romans, are fond of hanging pearls and jewels on strings of little chains, attached to rings and bracelets, which tinkle pleasantly when the hand is moved." Elaborate hairpins and earrings are made for Manchu and Chinese ladies.

Byzantium seems to have been the seat of enamelling, both cloisonné and champlevé, in the middle ages of Christendom, and in the fourteenth century events occurred which led to the dispersal of the enamellers to all parts of the world, East as well as West, and perhaps at this time the art reached the northern borders of China, probably through Armenia and Persia. It is, however, believed that it was invented at a remote period in Western Asia, and that it penetrated to Europe, as far west even as Ireland, in the early centuries of the Christian era, but there is no evidence of its having travelled eastwards to China until a much later date.

A word or two may be said as to jade as described by Dr. Bushell. It is ranked by the Chinese as the most precious of precious stones. Two minerals, namely, nephrite and jadeite, are included under the heading of jade. The colouring of the latter is generally more vivid and brighter than the former. "An emerald green jadeite is the typical Chinese fei-ts'n, an archer's thumb-ring or bracelet of which may be worth many hundred ounces of silver." Nephrite is usually of some shade of green, but uniform grounds of soft tone, resembling cream and whey, are lightly esteemed, and still more a pure limpid white. The most precious jadeite of all is white strewn with brilliant emerald green spots. The Chinese classify jade under three headings: the first comprises nearly all nephrites; the second, dark green jade of both varieties, from Sungaria and the vicinity of Lake Baikal, or perhaps from Western Yunan; the third, the fei-ts'in above mentioned, from Burma. Most of the nephrite carved in China comes from Eastern Turkestan, either from quarries in the Khotan and Yarkand mountains, or is picked up as water-worn pebbles from the river-beds which flow from there. It is probable that the Indian jade comes from the same places. Votive objects of jade are used in the Imperial ritual worship, also the insignia of rank, amulets, seals, etc., among small objects.

Dr. Bushell thus writes in regard to its use in India:—"The Mongol emperors of Hindustan were also very fond of jade, and it is well known that beautiful carvings were produced under their patronage, and sage green nephrites were often encrusted with rubies, emeralds, and other precious stones, for which the soft tints of the jade afford a most effective background." These facts are borne out by the examples of ornaments illustrated in Part I. of this work. Dr. Bushell mentions that after the Chinese conquest of Eastern Turkestan, many of the Indian carvings were imported into Peking, where, in the Palace there was also a special branch, or "Indian School," devoted to the reproduction of Indian work. The jewelled jades of China, mostly of that period, were perhaps mainly imported from the same source. The soft-looking jade ground makes an inimitable foil for the brilliant colouring of the inlaid jewels."

Amongst small objects were pendants for the girdle, hairpins, and rings. All of these are referred to or illustrated in Parts I. and II. Sceptres were valued, also studs for the forehead, and bracelets. An ankus or elephant goad is depicted in Plate 15 of Part II. Combs were made of it; also linked chains of jade and beads for the rosary; thumb rings for the archer, and mouthpieces for pipes. Flowers and butterflies are worn on bands of velvet, and the eighteen small beads and other appendages of the official rosary are preferably made of jadeite; so is the tube for the hat of the decorated mandarin. The belt-clasps and pendants in Plate 15, Part II., are of this class.

In fig. 96 of Vol. I. of Dr. Bushell's work we have a rosary of amber and corundum beads with plaques and pendants of jadeite. Beads of plasma, which is found in the Panjab, are described on page 51, Part IV.

We learn from the "Indian Encyclopædia" (1907) that a large trade is done in the manufacture and sale of turquoise jewellery in India itself. Of its use in Central Asia and Upper India, a good deal was written in the earlier papers of the present series, and especially on pages 61 and 62. At a recent reception of the Selborne Society, the ring settings of a number of rough turquoises, such as are worn by Russian peasantry, were shown, another proof of the universal admiration for the stone, and reasons were given for its popularity, such as, for example, its supposed power of averting the "evil eye." These ideas prevail also in India, but amongst many people there is a love for the peculiar sky-like blue colour of the gem, a love which seems to be reviving in Europe as well as in the East. This love, indeed, seems almost universal; thus, for example, we find the jet-black wool of a Barotsi negress of Central Africa, on the Upper Zambesi (of whom a model is shewn in the Ethnographical Gallery of the British Museum), set off with a fillet of turquoise-coloured beads. The figurines of Ushabti figures, numerous pectorals, scarabs, and necklaces, so many of which are exhibited in the Egyptian Galleries in the Museum, are also of the same hue; and not far from them is a collection of ancient Mexican mosaic work which presents the same appearance as some ornaments, such as brooches, belt-clasps, etc., which have been introduced somewhat recently into Kashmir. The Mexican work is thus described:—"Some of these specimens are known to have reached Europe in the 16th century, and it is almost certain that objects of this class were among the presents sent by Cortes to the Emperor Charles V. Most of them have been obtained from Italy, and are more especially connected with Florence, where they were probably preserved in the Medici Palace. Only twenty-two examples of this kind of work are known to exist, the largest individual collection being that here exhibited. The

stones (chiefly turquoise, malachite, and obsidian) are embedded in a tenacious gum upon a wooden base. The turquoise is believed to have been obtained in the trachytic rocks of Los Cerillos, near Santa Fé in New Mexico. Amongst the objects are the following :—Ancient Mexico Breast Ornament, in the form of a two-headed rattle-snake, covered with a mosaic of turquoise and shell. From an old collection in Rome. Christy Collection. Purchased 1894. Archæologia IV. 396. Sacrificial Knife. Do. Tylor, pp. 101-110, 338. Christy Collection. Wooden Disc. Do. Purchased 1866 ; said to have come from Turin. Wooden head of animal ; turquoise and malachite. Christy Collection. Given by A. W. Franks, Esq., 1865. Archæologia IV. 392. Figure of Jaguar ; given by A. W. Franks, Esq., 1887. Christy Collection. Mask from Demidoff Collection. Archæologia IV. 393. Christy Collection. Mask (front of skull) ; obsidian and turquoise. Christy Collection. Originally purchased in Bruges about 1845. Mask, with mother-of-pearl eyes and teeth of white shell. Archæologia V. 397 ; Tylor, 338."

The Kashmir work is applied to copper, on which a surface layer of false turquoise is compacted by cement. Turquoise, or callaite, according to Harmsworth's Dictionary, is the only phosphate amongst gems. It is not entirely opaque, and the best stones are a delicate sky-blue tinctured with green. It is not crystalline. Fossil turquoise, or odontolite, is the fossilized tooth of the mastadon coloured with iron phosphate. Blue turquoise has a specific gravity of 2.75, and in the scale of hardness it is 60. It is said that many Oriental stones are discoloured by grease, which can be removed by soaking them in ether. The dyeing of these stones, as of agates, is a regular industry. Church tells us that turquoise is one of the characteristic examples of translucent and opaque stones cut *en cabochon*. Surendra Nath Mohun Tagore informs us that the Arabs and Persians believe that the gem (Arabic, Ferozuj ; Persian, Feroza) cures all diseases of the head and heart, restores vision in night blindness, is useful in many other disorders, and in snake or scorpion bites. Ivan the Terrible of Russia believed in a common superstition that both it and the coral grew pale in the presence of disease. The love of the people of Central Asia for the turquoise is no new thing, for Marco Polo tells us that in Kerman are produced the stones called turquoises in great abundance, but pale blue stones are still found there. The finest turquoises, however, come from Khorassan.

Coral is even more admired than the turquoise. The coral used in jewellery, white, pink, and red, is the product of a single species of polype (Corallium nobile), found in the Mediterranean, the coasts of Provence, North Africa, and elsewhere. It is mainly calcinum carbonate, with an unknown colouring matter. In the red or precious coral (C. rubrum) the branching colony is supported by a firm skeleton of pink colour. It is curious how universal is the love of coral. In Volendum, in North Holland, every woman wears a red coral necklace.

According to the "Imperial Gazetteer" of 1907, "The traffic in coral consists mainly of the real article from Italy. Bengal receives the largest amount, but the trade is subject to extreme fluctuations, and depends very largely on the demand of the great trading and banking communities of Hindus, who chiefly indulge in necklaces of this material." Surendro Mohun Tagore says that it is not so much liked in Europe as formerly, where, at the beginning of the 19th century, it was set in gold and silver and used as earrings, bracelets, necklaces, and baby-rattles. "In Oriental countries it is held in high favour." One house of Naples is reputed to export Rs.80,000 worth of coral to Calcutta, and India is said to spend 20 lakhs of rupees a year for the purchase of this commodity. Coral is very profusely worn by the Eastern nations in strings, on turbans, and on the handles of swords and daggers. The Brahmans and fakirs use the coral beads as rosaries to count their prayers. The rich wear the red coral on their head, throat, and legs. Some writers say that there is scarcely to be found an Indian who does not wear coral on some or other part of his body. The Chinese mix the red coral with jade beads, and wear them as ornaments for the neck and head. . . . The red coral was once considered the most valuable, but present fashion awards the palm to the pink ones. . . . It is often imitated." The Indians appear to share the old belief of Europe that it preserved against witchcraft.

Coral is said to form the new leaves of the Kalpa tree of Heaven. According to Sanskrit lore, it is cool, sweet, grace-imparting, being, when worn, very beneficial to women. When Mangala, or Mars, is evil, it should be worn. He who bestows it with diamonds, pearls, and rubies on Brahmans, goes to Indra's heaven. The serpents who adore coral emblems come to greatness. These should be worshipped in October. He who worships Krishna with coral can subdue the three worlds, and she who is desirous of securing the good graces of her husband should adore the same deity with a thousand gems red like coral. The Burmese consider it to be one of the nine precious gems. One variety of deep red coral is said instantly to cure from poisoning. The Arabs and Persians value Murján, or Muga, very highly. It is said to stop bleeding, to be an antidote for poisons, and to protect infants from many ills.

The peculiar qualities attached to certain precious objects which are universally believed in in the East, are not unknown in the West. A few of these ideas have been noted in some detail in regard to the turquoise and coral, but there is much lore of the kind in relation to all the common gems to be found in the works of the Raja

and of other writers. His own ideas are expressed in the following quotation from his interesting work, a copy of which he was kind enough to give to the writer of these articles twenty-five years ago. He observes :—"It is simply an error on the part of European writers on jewellery to assert that the use of stones externally or internally has no practical influence over the human body or mind." These views are generally shared by all Indians. Most of them certainly believe in their medical action, whether for good or evil. As to the former, powdered pearls, gold, and other precious things enter into a number of well-known formulæ; thus, for example, Maharaja Takht Singh, G.C.S.I., the chief of Jodhpur, who died in 1872, showed the writer a number of boluses which his Baids, or Hindu physicians, had made for him at the cost of about fifty rupees each pill. As to the latter, the case of the Maharaja of Baroda, who was accused of attempting the life of the British Resident, turned chiefly upon the alleged administration of powdered diamonds or rubies, and my opinion as to their powers was asked by several Indian princes at the time.

According to Marco Polo (1260-1294), "The coral which is carried from our parts of the world has a better sale than in any other country." Yule, the editor of his works, observes :—"Coral is still a very popular adornment in the Himalayan countries." The merchant Tavernier says "the people to the north of the Great Moghul's territories, and in the mountains of Assam and Tibet, were the greatest purchasers of coral." Marco Polo also notes that "Coral is in great demand in this country [that of the great Kublai Khan] and fetches a high price, for they delight to hang it round the necks of their women and of their idols." Yule adds, "Mr. Cooper notices the eager demand for coral at Bathang." It is used with the turquoise in the long ornaments for the back of the head, and in collars. Waddell quotes some lines of a love song he heard near Darjeeling, which shows the value attached to coral and the turquoise :—

> "My love is like the image in a pure silver mirror,
> Beyond the reach of grasping hands, and only won by loving heart.
> Like a tree of costly coral, like a leaf gemmed with turquoise,
> Like a fruit of precious pearls, you, my love, are rare.
> You are loveliest of lovely flowers, and where'er you go,
> I, as a turquoise butterfly, will follow my flower."

Mrs. Rivett-Carnac describes certain ornaments as follows :—"Parak; turquoise head-dress, worn by Ladakh and Tibetan women. This head-dress, somewhat in the shape of a cobra's head, is worn falling back from the forehead over the head, often to the waist, loaded with turquoises in the rough, and quaint carnelian brooches often engraved. A 'parak' is a lady's dower, and until she has one of ordinary dimensions, a girl is supposed not to marry. The hair is plaited into long thin wisps intermingled, to lengthen it, with false hair made of wool; the different plaits meet at the waist, and there forming one single plait, they fall to the ankles, ending in a bunch of artificial hair similar to the tuft on a cow's tail." Under the head Kanthi, Mrs. Rivett-Carnac states that these necklaces, common as they appear, are worn by Brahmans of high caste. They have a religious significance and are sold in hundreds at the large religious fairs. The wearers, either men or women, adopt them as a sort of badge of religious sanctity, and are understood never to take them off; should they be broken or lost, they must be immediately replaced, as the wearer can neither eat nor drink, nor perform any religious ceremonies, until they are replaced. This description applies only to the necklaces made of straw, pith, and of different seeds and wooden beads." Brass brooches; worn by the women in the mountains beyond Simla towards Tibet. "This brooch is curiously like the ancient Irish brooch. It is used as the only fastening to the long woollen plaid which serves all the purposes of a dress to the village women. This plaid is most artistically arranged; first passed over one shoulder and under the other, it is fastened across the chest with the large brooch and chains; it is then wound round the waist as a skirt; and, as it is a good length when fastened by the woollen cords or waist bands, it falls plaited at the back more gracefully than any fashionable lady's pannier. Add to this long false plaits mixed in the hair and falling low over the shoulders; earrings, from which depend long silver chains drooping with the hair and passed from ear to ear; a bright red bunch of wool, worn as a chignon and filling up the space between the plaits; the whole surmounted by a low red-crowned cap, a veritable pork-pie. Europe might learn a lesson in artistic simplicity from these village girls; few are good-looking, as we count good looks, but all possess a free careless grace, though upon them fall the entire burden of work, while the men saunter along with distaffs in their hands, or idle and smoke in the sun."

In "Tibet and the Tibetans," by G. Sandberg (1906), we read that in Lhása and Tse-t'ang there are large communities of Nepalese who carry on the goldsmiths' and jewellers' occupations, and that they are also the chief metal-workers, chemists, and cloth-dyers. The Dokpa (or nomadic people) women wear, besides the tunic (worn by men), woollen petticoats; also a curious piebald-looking shawl made up of various coloured strips of blanket and pinned to the tunic over the breast with large brass skewers. Their head-dress varies with the province inhabited, but is usually decorated with turquoise and coral. They pride them-

selves on being superior to the ordinary Tibetan of the town and village. Of the women of East Central Tibet, Mr. Rockhill writes :—"The women wear their hair in a great number of little plaits, falling over the shoulder like a cloak and reaching below the waist. Down the middle of the back is fixed a broad band of red, green, and other coloured stuffs, on which they sew ornaments of silver, turquoise, coral, or any other ornamental knick-knack they may have."

Amongst the Abors of South-Eastern Tibet, in the extreme districts near Assam, according to Mr. Needham, "Unmarried girls wear over the jointure of their legs, for decency's sake, five or six flat circular plates of brass, one slightly overlapping the other, called boisp, fixed to a plaited band of thin cane, under their petticoats ; and while working in their fields, or in the village, on a hot day, it is the only article they have to cover their nakedness. . . . They are excessively fond of necklaces, earrings, and bracelets ; in fact, of finery of all sorts. . . . The women are clad only in a short petticoat reaching not quite to the knee. Their big, heavy limbs are much exposed, without any delicacy, and are tattooed under the bend of the knee."

The Miri women, south-west of the Abors, wear loose cane rings about the loins, ornamentally coloured. The Moslims, who occupy the mountainous tracts north-east of Sadiya, in Assam, for both sexes, distend the lobes of their ears with enormous silver earrings. The women are neatly covered, and, if married, wear a band of thin silver round the head. The Ladakh women's characteristic head-dress is the Perak, previously described. Of Lhása merchants, the Nepalese or Palpo tradesmen stand first. The artificers in brass, the goldsmiths, chemists, jewellers, dyers, and ironmongers, are all of that race. In Lhása, women of every station, with a few exceptions (said, however, to be on the increase), follow the custom of staining the face with blotches of mahogany-coloured dye known as tui-ja. This disfigurement, founded on a law enacted 280 years ago, with the view of reducing the natural attractiveness of the female face to the other sex, forms almost a complete disguise to the countenance. Within doors, the paint is not deemed *comme il faut*. In the Ranwchhe Temple are figures—Dolma, carved in sandalwood ; Chhakna Dorje (dark blue mumen stone) ; Chenraisi (two ; one of two large conch shells ; one of sandalwood) ; and others of jade, coral, and a single block of turquoise. Queens of the fairies in the shrine are made of five different materials, viz., amber, turquoise, human bone, conch shell, and coral.

The great interest felt in ornaments in India is shewn by the number of proverbs on the subject. A few are quoted here from Capt. (now Sir R.) Temple's edition of the "Dictionary of Hindustani Proverbs" by Dr. S. W. Fallon :—

Apná lál ganváë-ke dar dar mánge bhík : "Having lost his ruby, he begs from door to door." (The results of extravagance). *Apní gurya sanvárná* : "To dress up one's own doll." (Spoken of a father who defrays the whole expense of his daughter's marriage, her dress, ornaments, etc., without any charge to the bridegroom or his family). *Bhar háth chúri, pat, sún ránr* (Eastern women) : "Bracelets on her arms, and a widow withal!" (A gay widow ; bracelets are only worn by a *femme covert*). *Bhúl gai din dihára, mundo ne sehrá bándha* : "Forgetting the olden time, the widow is wearing a marriage chaplet." (Making a swell of herself ; applied to those who, in prosperity, have forgotten the meanness of their origin). *Bibí hain bharmálí, kán pítar kí bálí* (Eastern women) : "My lady is very consequential on the strength of a brass earring!" *Bindh gayá so moti, rah gayá so patthar* : "Pierced it is a pearl ; unpierced it is a stone." (Said of an unstable, feeble character). *Chil ke ghar men parás hotá hai* : "The philosopher's stone in the kite's nest." (Kites sometimes carry off gold ornaments ; Mohamedan women allege the reason to be that the young kites will not open their eyes until some gold is placed in their nest). *Chor ke ghar mor* : "A peacock in the thief's house." (A thing that betrays itself. Proverb founded on the story of a peacock who swallowed a gold necklace which a thief had stolen and brought home : the biter bit). *Churave nath-válí, nám lage chírkuthi-válí ká* : "A nose-ring a woman steals, and a ragged wench is charged with it." (The wealth of the rich covers a multitude of sins). *Dilerí mardon ka gahná hai* : "Bravery is man's jewel." *Dulárí bityá, ínte ka latkan!* : "A darling daughter and bricks for her earrings!" *Gau dhan, gaj dhan, kanak dhan, ratan khán, bahu khán, jab áyá santokh dhan, sab dhan dhúl samán* : "Wealth in cattle and elephants and gold and mines and gems are all as dirt when wealth in contentment comes." *Ghar jal gayá, tab chúriyán púchhín* (Women's language) : "When the house was burnt, they admired her bangles." (A vain woman, in a fit of vexation, set fire to her own house because nobody noticed her new bangles. As she was pointing, however, to the burning house, her bangles attracted attention. "Ah!" she said, "if you had admired them sooner, my house would not have been burnt."). *Gúdar men lál nahin chhipta* : "You cannot hide a ruby in a rag." (Truth cannot be hidden; murder will out). *Háth kangan ko ársí kya hai?* (Women's language) : "To see the bracelet on your arm needs no mirror." (In answer to one who puts a question the reply to which is self-evident ; the arsí is a small mirror worn on the thumb by women). *Hire kí qadar jauhri jáne* : "A jeweller only knows the value of a diamond." *Jangal men mótí kí qadr nahin* : "Pearls are of no value in a desert." (A

man of talents and learning is of no estimation among ignorant people). *Kále ke áge chirág nahin jaltá*: "No lamp will burn before a black snake." (Because it is supposed to carry a jewel in its head. The proverb means that nothing prevails before a tyrant). *Kán pyáre to báliyán, jorú pyarí to sáliyan*: "Love my ears, love my earrings; love my wife, love her sisters." (Love me, love my dog). *Koi áine men dekhe, koi ársí men*: "Some look at themselves in a mirror, and some in a tiny looking-glass." (The face is the same wherever seen; a rose by any other name would smell as sweet). *Míyan háth angúthi, bívi ke kán pát, Launri ke dánt missí, tínon ki ek bát*: "The ring on a husband's hand, the ring in a wife's ear, the black on a slave girl's teeth, are all alike." (All these are of a foppish kind; as is the master, so is the servant). *Miyán nák kátne ko phiren, bíví kahen "nath garhá do"* (Women's proverb): "The husband comes to cut off her nose, and the wife says, 'Buy me a nose-ring.'" (Cross purposes). *Nák ho to nathiyá sobhe* [Women's proverb]: "The nose-ring becomes a nose." *Mope bázu-band nahin, aur sab gahná; Píyá kí kamáí mohe nahín lahná*: "My husband's earnings are of no benefit to me; I have no armlets, though all other jewellery." (Unreasonable discontent). *Ráni rúthegi apna suhág legí; kyá kisi ka bhág legí*: "When the Queen is angry, she can take back her ornaments, but she cannot take away anyone's fate." (The ornaments worn by the women of a native court belong to the Raja, and, of course, are worn only during pleasure). *Soná sunár ká; abhran sansár ki*: "The ornament is the wearer's, but the gold remains with the goldsmith." *Sone men pílí, motiyí men dhaulon* [Women's proverb]. "She is yellow with gold and white with pearls." (Richly decorated with ornaments). *Sunár apni mán kí nath men se bhi churáti hai*: "The goldsmith will steal a piece of his own mother's nose-ring." *Túm biná baíyar hai aisi, bín pání ke khetí jaisí*: "A woman without ornaments is like a field without water." *Zar, zamín, zan, jhagre kí jar hain*: "Money, land, and women are the roots of quarrel." *Beta jan kar niv chale, soná pahan-kar dhak chale* [Women's proverb]: "Walk lowly after giving birth to a son, and veil closely when you wear gold." (Warning to women never to be proud of their sons or vain of their ornaments).

The following are from the "Hitopadesha," a famous work:—

"Although a gem may tumble at the feet, and a piece of glass be worn upon the head, yet, at the season of buying and selling, glass is glass, and gems are gems." (Servants and houses should be suited to the situation. A gem should not be placed at the feet. The same is to be understood of an able man, referring to employing men in positions suited to their abilities).

"A husband is a woman's ornament, although himself be unadorned; but when she is without one, be she ornamented, she is not adorned."

Lastly, in the "Light of Asia" we read this couplet:—

"Like threads of silver, seen through crystal beads,
Let love, through good deeds, show."

The writer feels that it is necessary to make an apology to the authors of the different works and to his readers for the length of the quotations in this part of the Journal; but, as he has not been in Burma, no other course seemed possible in order that the subject might be complete.

DESCRIPTION OF THE ILLUSTRATIONS IN PART XI.

Plate 125.—853. Women from Ladakh and Simla. Reproduction from an original painting by William Carpenter, which is now in the Indian Museum, where there are many other interesting and valuable works of the same artist, the whole forming an accurate and beautiful series of illustrations of the picturesque buildings of India and of characteristic scenes from the life of the people. I.M. 59-1882.

Plate 126.—854 and 855. Bracelets of the Queen of (Tjer) Zer, second king of the Ist dynasty; one of the earliest known ornaments. Reproduced by kind permission of the Egypt Exploration Fund. The estimated date for the first Egyptian dynasty is from about 5500 B.C., which makes for the bracelets an age of perhaps 7,300 years, for Tjer or Zer was probably the second of all the kings. Even if we place the reign of Zer between 4777-4514 B.C., as some authorities do, the bracelets of his queen must be the oldest historical ornaments in the world. (The title on the plate should be altered from II. to I. dynasty.) 856. Necklace of glass beads. Necklaces of this form are very popular amongst the poorer classes of North India, and women of the better classes do not disdain to wear them, though they may sometimes substitute gems for the beads. The three centre balls on a rigid rod are known as the timania, or three beads. 857. Necklace of fluted beads of a gilded composition; also common. 858. Rosary of yellow stone beads resembling amber, used by Mohamedans in the Panjab, arranged thus—1 long bead (not counted in the rosary), 32 oval beads, 1 small disc, 33 oval beads, 1 disc, and 32 oval beads; total, 100 beads. 859. Rosary of 99 beads; black spotted seeds and coral; Mohamedan; North India. 860. Necklace of glass beads strung as a net. 861. Necklace of glass beads arranged in a chevron or wave pattern; there

are many other arrangements of beads in common use. 862. Necklace of chopped pieces of grass, common amongst the lowest classes and Hindu ascetics; the pieces are dyed in different colours and strung in different ways. 863. Necklace of beads of black glass ornamented with red and white spots; North Indian. 864. Necklace of strings of cylindrical red glass and gilt beads; North India. 865. Necklace of forest seeds made in the "All Saints" Mission, Mazagon, Bombay, by Sudra or low caste women; described on pages 94 and 95, Part VII. of this series (*Journal of Indian Art and Industry*, No. 101). 866. Necklace of polished coix and other seeds and gilt beads, made at the "All Saints" Mission, and named the Princess of Wales pattern by kind permission of Her Royal Highness. 867. Glass imitations of the human eye, worn in Palestine to avert the "evil eye," shewing the universality of the superstition in the East. 868. Portion of a necklace of green glass eyes from Palestine. 869. Illustrations of most of the seeds used in the "All Saints" Mission, Mazagon, for making necklaces, bracelets, etc., as follow:—1. Fever nut; 2. Babul (Acacia arabica); 3. Canne; 4. Lal eval, or red weed seed; 5. White cassia; 6. Kumbli; 7. Cassia Fistula; 8. Quille (black); 9. Gul mohr, or peacock flower seed; 10. Coix (another variety of 16); 11. Rudraksha (small); 12. Quille (grey); 13. Chicku; 14. Cassia gigantus; 15. Paranarium, or guinea grass; 16. Coix (Job's tears, Coix Lachyrma Jobi); 17. Teak (Tectona grandis); 18. Flame of the forest; 19. Lushi; 20. Supari, or betel nut; 21. Rudraksha (Elœocarpus ganitrus); 22. Nukte, or Indian teazle.

Plate 127.—870 to 896. Necklaces and rosaries from the Jaipur Museum and the author's collection. 870. Metal amulet engraved with rude figures. 873-4-6-9, 881-3-4-5-6-7-8, 890-6-7-8. Necklaces of glass beads. 871. Bracelet of seeds. 872. Anklet of twisted gilt wire. 875. Rosary of white and gilt glass beads, separated by star-shaped pieces of red paper, shewing the extraordinary substances of which ornaments are made. 878. Armlet of interlocking zig-zag bars of gilt metal; a very popular and ancient design in gold or silver. 880. Part of an iron rosary used by Nihang Sikhs. 882. Torque of gilt base metal, with incised central pattern. 891. Anklet of gilt base metal. 879, 892. Necklaces shewing common forms of pendants. 893. Part of a rosary of forest seeds. 894. Tibetan rosary of wooden beads cut into the forms of monks or sages. 895. Part of a Mohamedan rosary of olive wood. 896. Armlet or Necklace of glass beads. 897. Armlet or Necklace of gilt beads. 898. Necklace or Armlet of gilt beads.

Plate 128.—899 to 907. Sectarian brass stamps, seals, or chåps, used chiefly by followers of Vishnu. Full descriptions of the sects of Vishnavis (Sampradaya) will be found in the late Mr. Growse's work on Mathura. 899. Sectarial mark of the Gokul Sampradaya emblem, the "shankh" or shell. 900. Chakra or quoit, used by followers of Krishna. 901. Some of the seals have the names of deities; as, for example, "Sri-Radha-Krishna," a consort of Krishna; or invocations, as "Sri Radha Krishna—Sri Brindaban—Sri Rupasana," seal used by followers of Krishna and Radha—the holy Radha and Krishna—the holy Brindaban (birthplace of Krishna), etc. The ordinary objects represented are the shankh (shell), chakra (disc or quoit), gada (the mace), padma (the lotus), the four emblems of Vishnu and Krishna, and his "Charan Padúka" or foot-marks. These sacred objects are stamped on the body, and are represented on metal ornaments. 908-9-10. Copper bracelets worn by Jogis or Sivaite ascetics. These are cast and are rather elaborate. The projecting figure in the centre is usually the lingam, or symbol of Siva, with four heads. Facing it is his vehicle, Nándi, the bull; between is a flame or trident. There are three rows of figures round the bracelet; the outer are, for the most part, varieties of the lingam. On the centre are representations of Siva or Mahadeo (his wife or Shakti), Devi, Bhavani, or Kali, etc.; his son, Ganesha, the elephant-headed; and other personages connected with Sivaite worship; foot impressions; garlands; serpents; linga; rattles or drums; emblems of the sun and moon; and other Sivaite symbols. 911. Copper arm ornament worn by followers of Hanuman, the monkey-headed god, son of Vayu, the Wind, who was devoted to Rama, a famous incarnation of Vishnu and the hero of the Ramayana. 912. Brass badge, or armlet, worn by the worshippers of Devi, Durga, Bhavani, or Káli, wife of Siva.

Plate 129.—Rosaries. 913. Roman Catholic rosary of cut-wood beads united by metal chains, with metal pendent crucifix; blessed by the Pope in 1907. 914. Indian rosary (Hindu) of corrugated seeds; Mala Bait; from Jawala Mukhi, 915. Rosary of carved beads and cross; from Bethlehem, Palestine. 916, 917, 918. Parts of rosaries of tulsi wood, used by followers of Vishnu throughout India. The tulsi (sweet basil, or Occymum sanctum) is sacred to Vishnu, the second person of the Brahmanical Trinity, and to his incarnations. 919. Part of a rosary of olive wood beads from Peshawar. 920. Part of a rosary of large Rudraksha or Utrasum beads; sacred to Siva. 921. Part of a rosary of seeds of the sacred lotus (Nelumbium speciosum); Kaval cloda mala. 922. Bracelet (used as a rosary) of lotus seeds. 923. Bracelet or small rosary of white chandan or sandal-wood (Pterocarpus santalinum album). 924. Rosary (Mohamedan) of Zaitun wood. 925. Rosary of tulsi wood. 926. Rosary of white seeds from Jawala Mukhi in the Kangra Valley (a shrine of Devi, wife of Siva), where flaming gas emerges from the earth. Jawala Mukhi is the Hindi name for a volcano. It was at this place that the operation of making artificial noses from the forehead—the Indian method—was much practised by Indians.

927. Rosary of small Rudraksha seeds. 928. Rosary of cut sandalwood beads; used by worshippers of Vishnu. According to Haji Khan, the Persians believe that God will lend his advice to the Moslim who consults him through the beads of a rosary. This method is called an "estakhhareh," and is made thus:—"Having read a verse of the Holy Scriptures, you place the finger on a bead; then, counting the beads from that point to the nearer end of the thread, you believe God will grant you your heart's desire provided the number be odd, but that He will refuse your request if it be even." Even the choice of a wife is referred to the arbitrament of the "estakhhareh." No wonder, then, that it is valued and enriched. The doctors keep small-pox endemic by their curious remedies. Silver amulets containing texts out of the Korán are worn as preservatives of health. The saints and "estakhhareh" are sometimes the only doctors. Every pilgrim must take with him to Mecca a rosary, the square piece of unbaked clay called "mohre" (which he touches with his forehead when he bows in prayer) and a copy of the Korán. The rosary has ninety-nine beads, corresponding with the wondrous names of God used in prayer.

PLATE 130.—929. Waist-band with necklet (not shewn) attached; silver; imbricated pattern set with turquoises and coral; modern Indian. L. of waist-band, 16¾ in. (Paris Exhibition.) Bought, £6 4s. I.M. 591-68. Probably Tibetan. 930. Earring (one of a pair); brass set with turquoises; Tibet. Lent by J. D. Cramer-Roberts, Esq., and the Right Rev. F. A. R. Cramer-Roberts, D.D. (late Bishop of Nassau). I.M. 10. 931. Head ornament, "Begah"; silver embossed, and ball ornament; Nagode, Baghelkand (Rewah), Central India. I.M. 3462. 932. Amulet case; brass and copper; rectangular, for holding a sacred image; Tibet. 2¼ in. by 2 in. Bought from the Taylor Collection, 6s. I.M. 1208. 933. Part of ornament for the back of the hair, "Parak"; red cloth, to which are attached amulets and uncut turquoises, mounted and unmounted. B.M. There are similar ones in the Indian Museum. The ornament, as worn by the women of Tibet, is shown in use in Plate 125.

PLATE 131.—934. Necklet, consisting of five silver pendants strung on a silk cord, with a silver fastening; bold incised work; Tibet. Lent by J. D. Cramer-Roberts, Esq., and the Bishop of Nassau. I.M. 13. 935. Necklace, "Kirchí," of coral beads with eight silver amulet cases; worn by Ladakh women; Tibet. I.M. 3070. 936. Head ornament; silver; two chased bosses with pendants connected by chains and burnished drops (grelots) to the centre of star and crescent-shaped ornaments; worn by Brinjara women in Nepal. The Brinjaras are travelling gipsies, or carriers of grain, salt, etc., from one part of North India to the other. They followed all the great armies in former times in India, and to capture them was almost a battle won. The women wear most archaic ornaments of silver and base metal. I.M. 439.

PLATE 132.—937. Girdle; damasked velvet, with eight bossed ornaments of turquoises in cloisonné mounts surrounded by coloured stones, alternating with smaller ornaments of a similar character, and terminating in a silver-gilt clasp set with turquoises; Afghan. L. 2 ft. 7½ in., W. 3⅛ in. I.M. 542-69. 938. Double Necklace, "Buddhí"; silver embossed stars, connected by larger stones with boat-shaped pendants and drops; Nagode, Baghelkand. I.M. 3490. 939. Neck Ornament, "Jhabjha"; tassel of silver spiral ribs and balls, with three similar tassels attached to chains and drops; Nagode. I.M. 3465. The Nagode work is peculiarly bold, and characteristic of the work of gold and silver smiths in Rajputana and Central India. 940. Arm ornament, Baju-band; silver, embossed and burnished, in form of flowers; Nagode. I.M. 3488.

PLATE 133.—941. Anklet, Khalkhal, for children; silvered metal band with pendent grelots or hawk-bells; Syrian (also common in India). Diam. 2 in. Bought at the Annual International Exhibition, 1872. I.M. 1539. 942. Ornament for a fez or tarbúsh, "Kors Tarbúsh"; gilt metal filigree, circular, set with coloured glass; Syrian. Diam. 4¾ in. Bought (Annual International Exhibition, 1872), 7s. I.M. 1559. 943. Head-dress of silver, topped with beads and set with jade, glass, and turquoises; Algerian, 19th century. Bought. I.M. 1302. The combination of bold silver work and rough beads or discs of jade, amber, glass, etc., is common all over the East and is effective. The spiral ornament, which is very primitive, should also be noticed in connection with Etruscan and Indian ornament, etc. 944. Ring, with expanding circular bezel chased in relief, profile to right; Northern Indian, 18th century. (Warterton Collection. Bought, 7s. 6d.) V. and A. 1015. 945. Earring; gold wire, granulated on the lower part in front, to which is attached a semi-circular-headed cartouche, twisted, cord border; at the bottom are three loops for pendants, now wanting; originally set with gems; Ancient Greek. L. 1¾ in. (Webb Collection.) V. and A. 8764-63.

PLATE 134.—946 to 968. Ornaments worn by aboriginal tribes in Assam. From the British Museum; Ethnographical Gallery. 946. Assam-Naga coral necklace. 947, 948. Assam-Naga ear ornaments; purchased 1874. 949, 950. Ear ornaments; Assam-Naga; given by A. W. Franks, Esq., 1871. (7345.) 951, 952. Assam-Akka double necklaces; given by A. W. Franks, Esq., 1885. (3360.) 953, 954. Ear ornament; Assam-Naga; given by A. W. Franks, Esq., 1867. (434.) 955. Amber ring worn by priests; 1868. (489.) 956. Man's ear

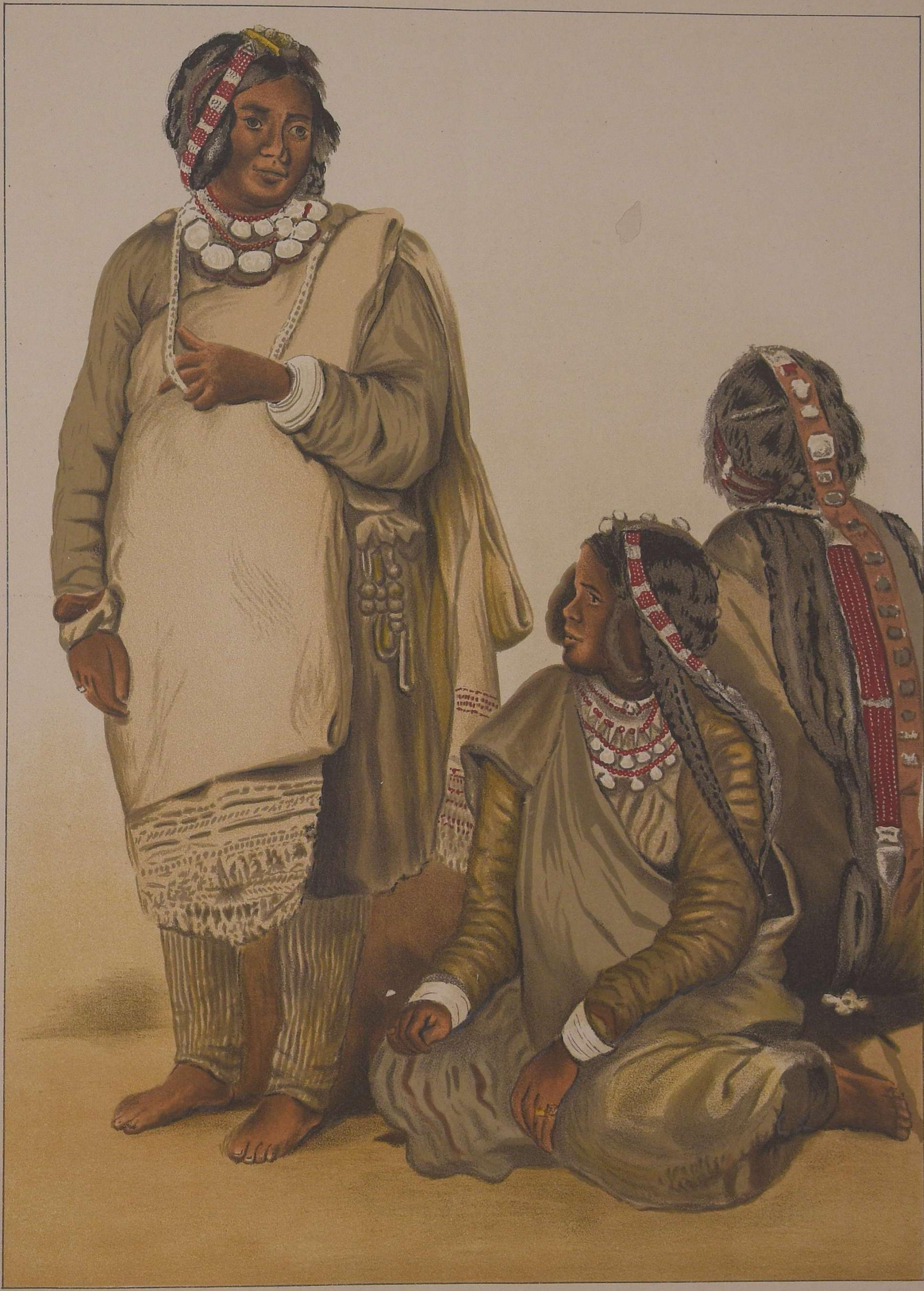
ornament; Assam-Naga; given by Colonel Keatinge, 1885. (3359.) 957. Ear ornament of carnelian beads; Assam-Naga; given by A. W. Franks, Esq., 1868. (4922.) 958. Assam-Naga penanular rings; given by Colonel Keatinge. (1099.) 959. Assam-Naga ornaments worn by women. 960. Assam-Naga ear ornaments; given by Dr. J. M. Foster, 1872. 961. Assam-Naga ear ornaments of pure tin; Patkoi Mountains, Burma; given by Dr. J. M. Foster, 1878. (843-4.) 962. Assam-Naga woman's hair-pins; given by Colonel Keatinge. (1077.) 963. Assam-Naga breast ornaments; given by A. W. Franks, Esq., 1871. (7347.) 964. Assam-Naga man's wristlet; given by Dr. J. M. Foster, 1872. (8302.) 965. Assam-Naga man's gauntlet; given by Colonel R. H. Keatinge, 1879. 966. Assam-Naga necklace, with boar's tusks and pendants; given by A. W. Franks, Esq., 1870. 967. Assam-Naga bracelets; shells strung on red and yellow thread. 968. Assam-Naga ornaments, as sold for trimming a woman's "metlah"; given by Dr. J. M. Foster, 1878. All these ornaments are arranged on one plaque, and illustrate how many generous donors assist in forming our national collections. They also shew the infinite variety of materials, generally of no intrinsic value, which go to make up the ornaments of wild races.

Plate 135.—969. Belt; gold plates with applied repoussé scroll ornament and diaper ornaments set with seventy-one jewels; discovered in levelling a Buddhist temple at Rangoon in April, 1853. Dated the year 846 (A.D. 1484-5). L. 2 ft. 3½ in., W. ¾ in. I.M. 2757. 970, 971. Ear-plugs, a pair; green stained ivory, set with imitation stones; used by dancing girls; Burmese. L. 1¾ in. I.M. 10135. 972. Part of a neck-chain of seven strings of beads and rings; gold; Hul bautlay; Burmese. I.M. 3161. 973. Red gold diaper band with numerous pendent ornaments of seed pearls, gold beads, and pointed drops; Burma. I.M. 3165. 974. Neck ornament; Baiyet; red gold filigree rosettes, crescents, and pendants hanging from a chain band; Burma. I.M. 3163. (See previous notes on Burmese necklaces or dalizans.)

Plate 136.—975. Waist-band; an order of nobility, consisting of four ornaments (three shown) of perforated gold, set with uncut rubies connected by twisted gold cords. From the King of Ava (Burma). I.M. 3157. The Nepalese also introduced such ornaments of gold chains, to distinguish the different ranks of officers in their army. 976. Bangle, made in two parts; gold, set with three rows of rubies; Ava (Burma). I.M. 3159. 977. Ear-plug; plain gold, mounted with eighteen diamonds in open work. I.M. 3172. 978. Ear-plug of perforated gold, with dome-shaped top; Burma. I.M. 3171. 979. Leaf-shaped ring of gold loops and plates set with nine rubies; a portion of the Burmese regalia. L. of bezel, 1½ in., Diam. 1 in. I.M. 3170 (and 276).

LIST OF ILLUSTRATIONS.

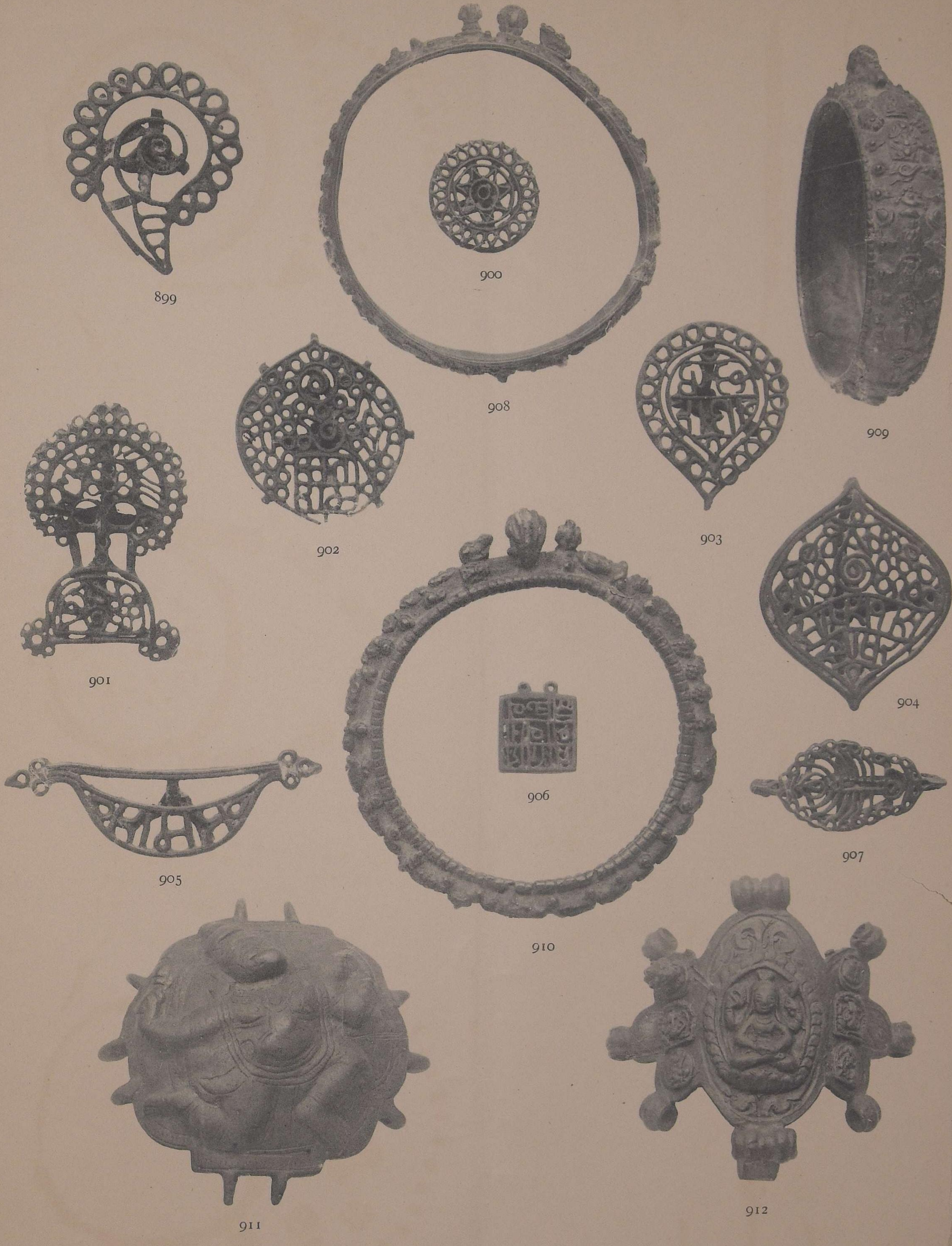
125. Women from Ladakh and Simla. 126. Bracelets, Necklaces, Beads, Seeds, etc. 127. Necklaces and Rosaries. 128. Brass Stamps, Copper and Brass Bracelets, and Arm Ornaments. 129. Rosaries. 130. Waist-band, Earring, Head Ornament, and Amulet. 131. Necklaces and Head Ornament. 132. Girdle, Necklace, and Neck and Arm Ornaments. 133. Anklet, Ornament for a Fez, Head-dress, Ring, and Earring. 134. Ornaments worn by aboriginal tribes in Assam. 135. Belt, Ear-plugs, Part of Neck-chain, Gold Band, and Neck Ornament. 136. Waist-band, Bangle, Ear-plugs, and Ring.



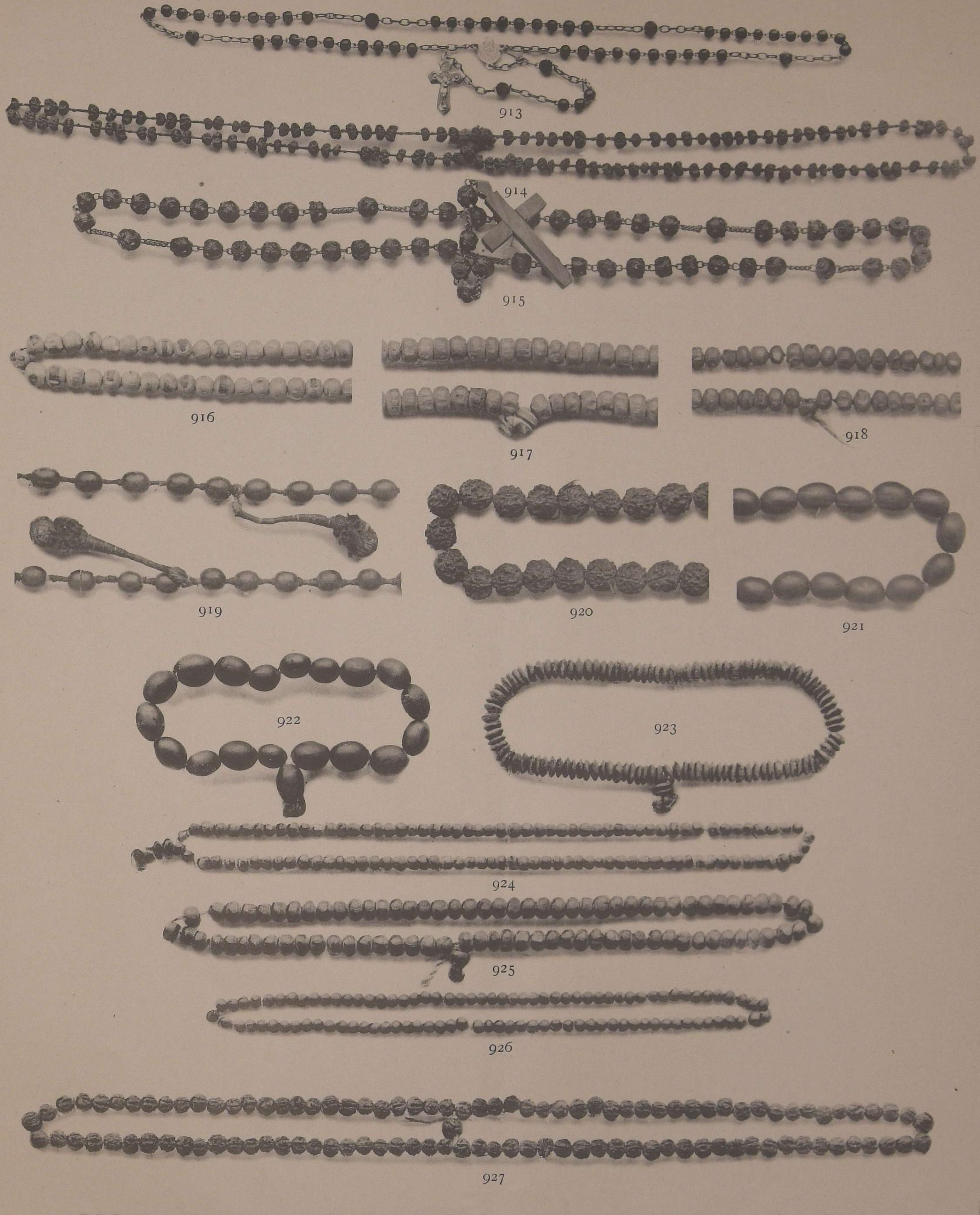
125.—853. Women from Ladakh and Simla. Original painted by William Carpenter. I.M. 59-1882.

126.—854, 855. Bracelets of the Queen of King Zer, II. dynasty; one of the earliest ornaments known; by kind permission of

127.—870 to 898. Necklaces and Rosaries. Jaipur Museum.



128.—899 to 907. Sectarian brass stamps or cháps worn chiefly by worshippers of Vishnu. 908 to 910. Copper Bracelets worn by Jogis or Sivaite ascetics. 911. Copper Arm Ornament worn by followers of Hanuman. 912. Brass Badge or Arm Ornament worn by worshippers of Devi or Durga. From Jaipur. Collection of the author.



129.—Rosaries. (913 to 928.) 913. Christian; Roman Catholic. From Rome. 915. Christian. From Jerusalem. The rest are Indian.

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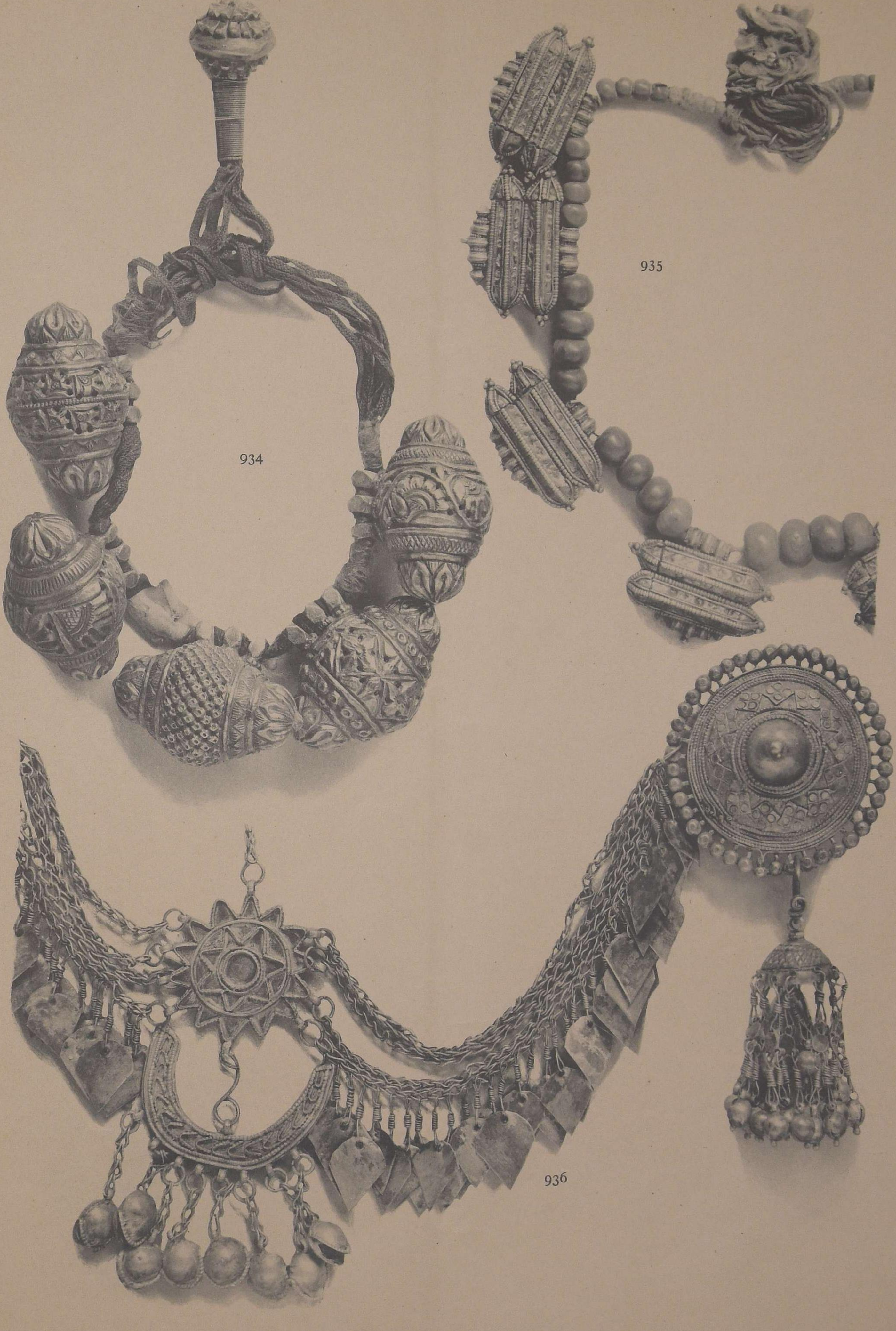
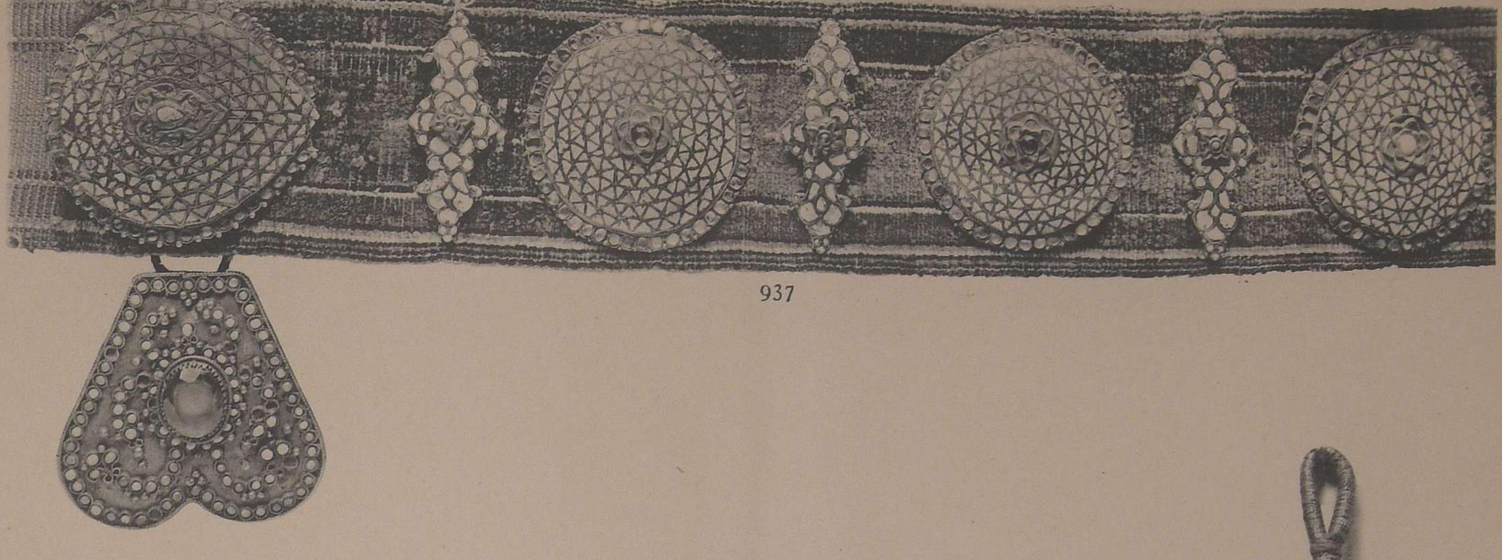
130.—929. Waistband; silver, set with turquoises and coral. Modern Indian (Tibetan?). I.M. 591. 930. Earring; brass and turquoises. Tibet. Cramer-Roberts Collection. I.M. 10. 931. Head Ornament, "Begah"; silver embossed. Nagode. I.M. 3462. 932. Amulet; brass and copper. Tibet. I.M. 1208. 933. Part of Ornament for the back of the hair, "Parak"; rough turquoises, set and unset, with brass and turquoise amulet sewn on cloth. B.M.



131.—934. Necklace of silver pendants strung on a silk cord; Tibet. Cramer-Roberts Collection. I.M. 13. 935. Part of Necklace of coral beads, with silver amulets worn by Ladakh women; Tibet. I.M. 3070. 936. Part of Head Ornament; silver chased bosses with pendants, star, crescent and drops connected by chains; worn by Brinjara women;



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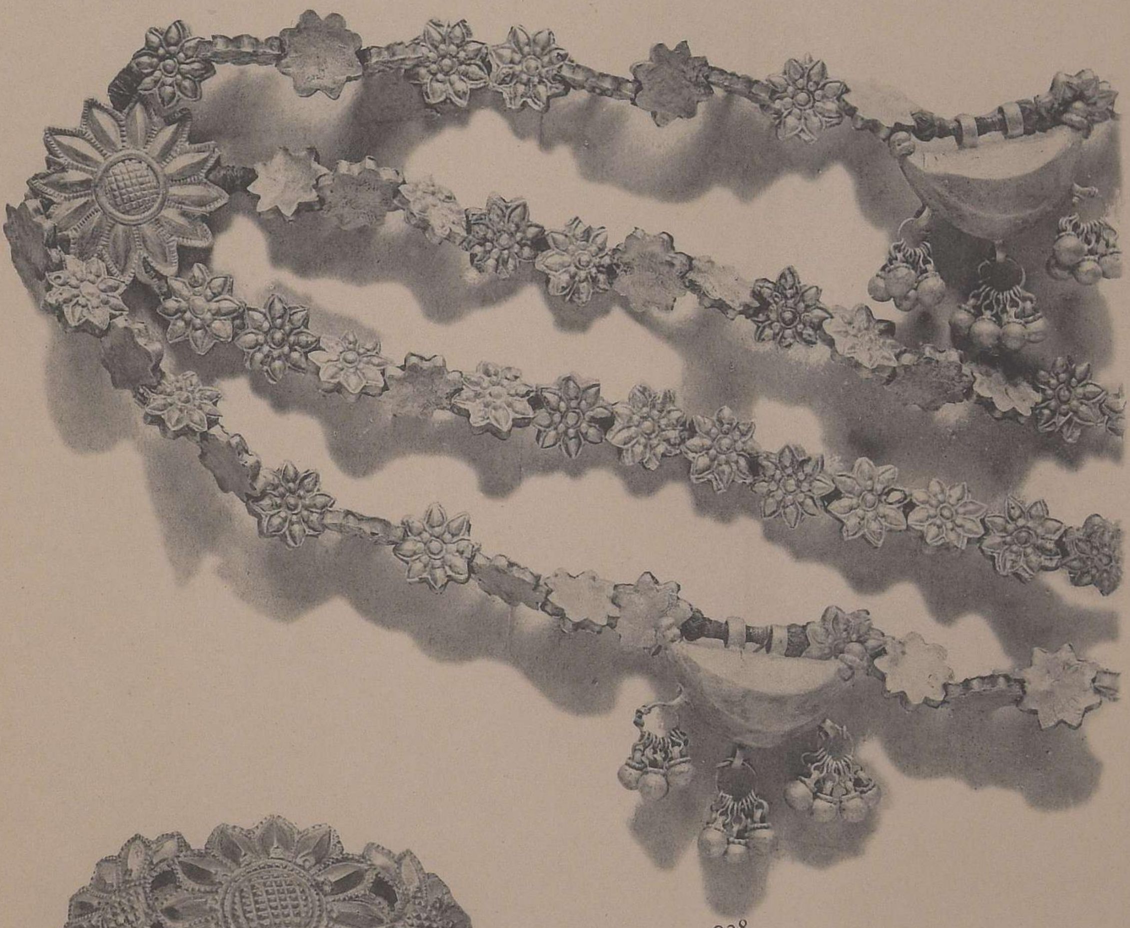

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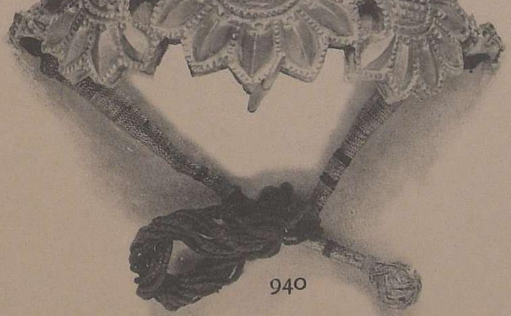

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132.—937. Girdle; velvet enriched with bosses and smaller ornaments of turquoises in cloisonné mounts, surrounded by coloured stones; Afghan. I.M. 543. 938. Double Necklace, Baddhi; silver embossed stars, boat-shaped pendants and

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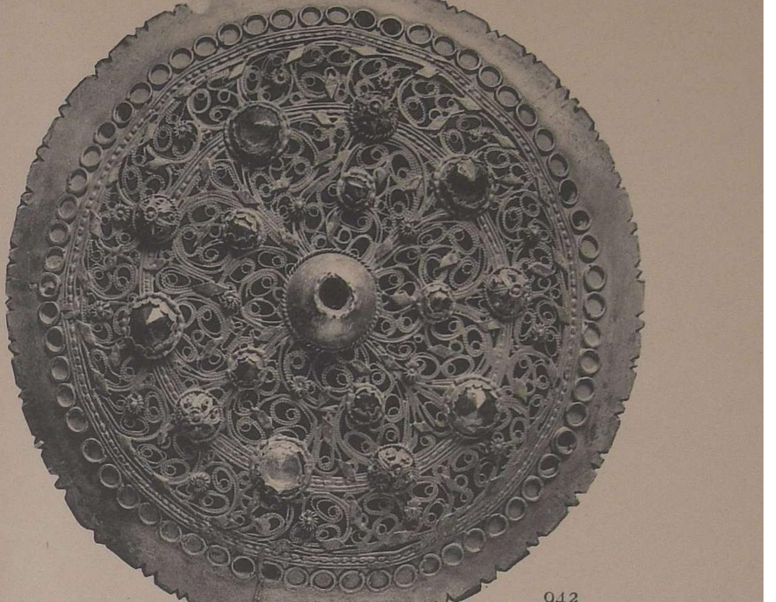

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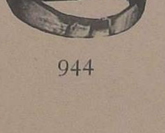

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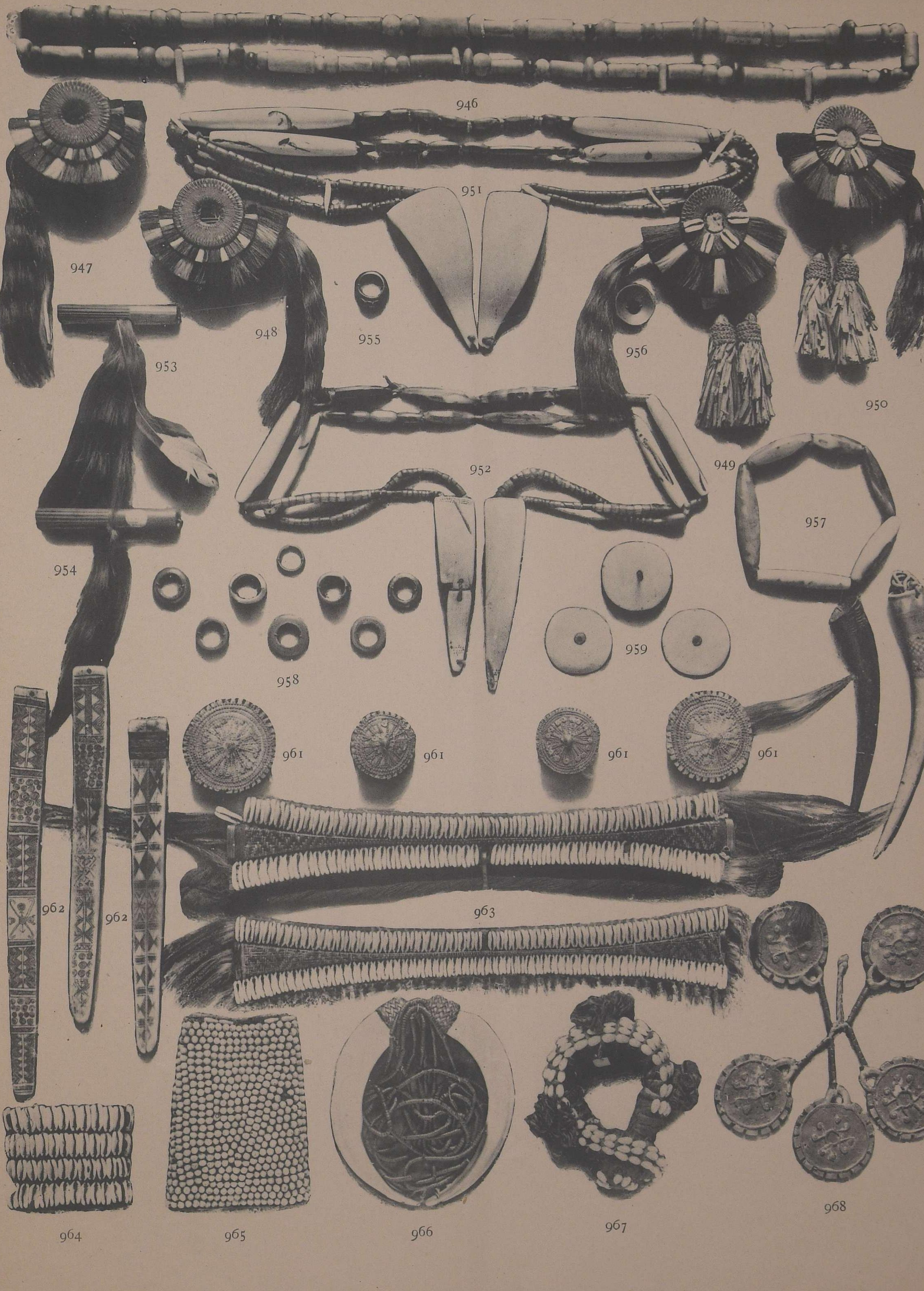
133.—941. Anklet; silver metal band and grelots or hawk bells; worn by children. Syrian. I.M. 1539. 942. Ornament for a fez or turband, Korstarbush; gilt metal filigree. Syrian. I.M. 1559. 943. Head-dress of silver topped with beads, and set with jade, glass and turquoises. Algerian. 19th century. I.M. [illegible] 944. Ring; North Indian. 18th century



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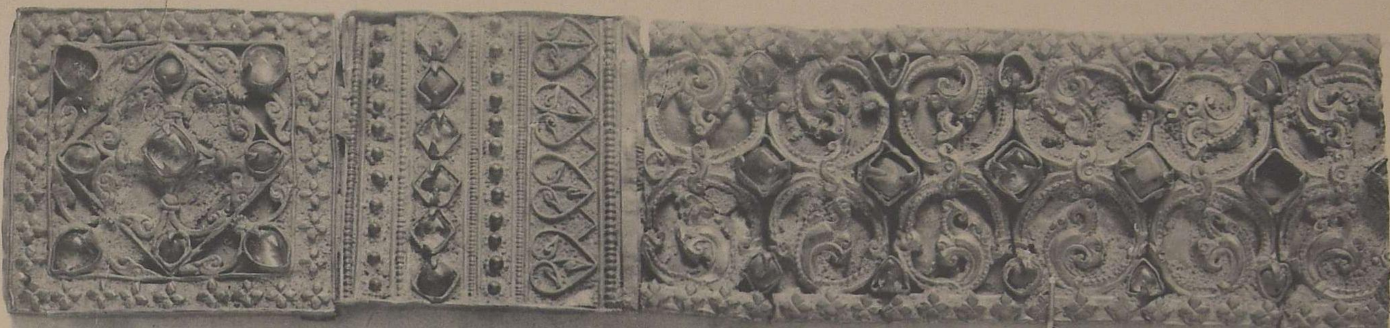

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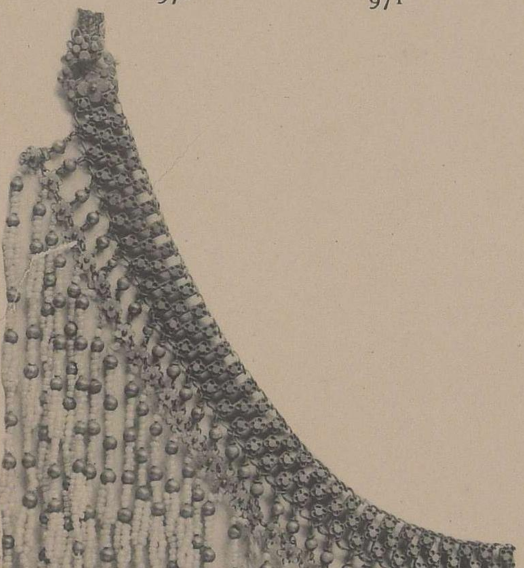

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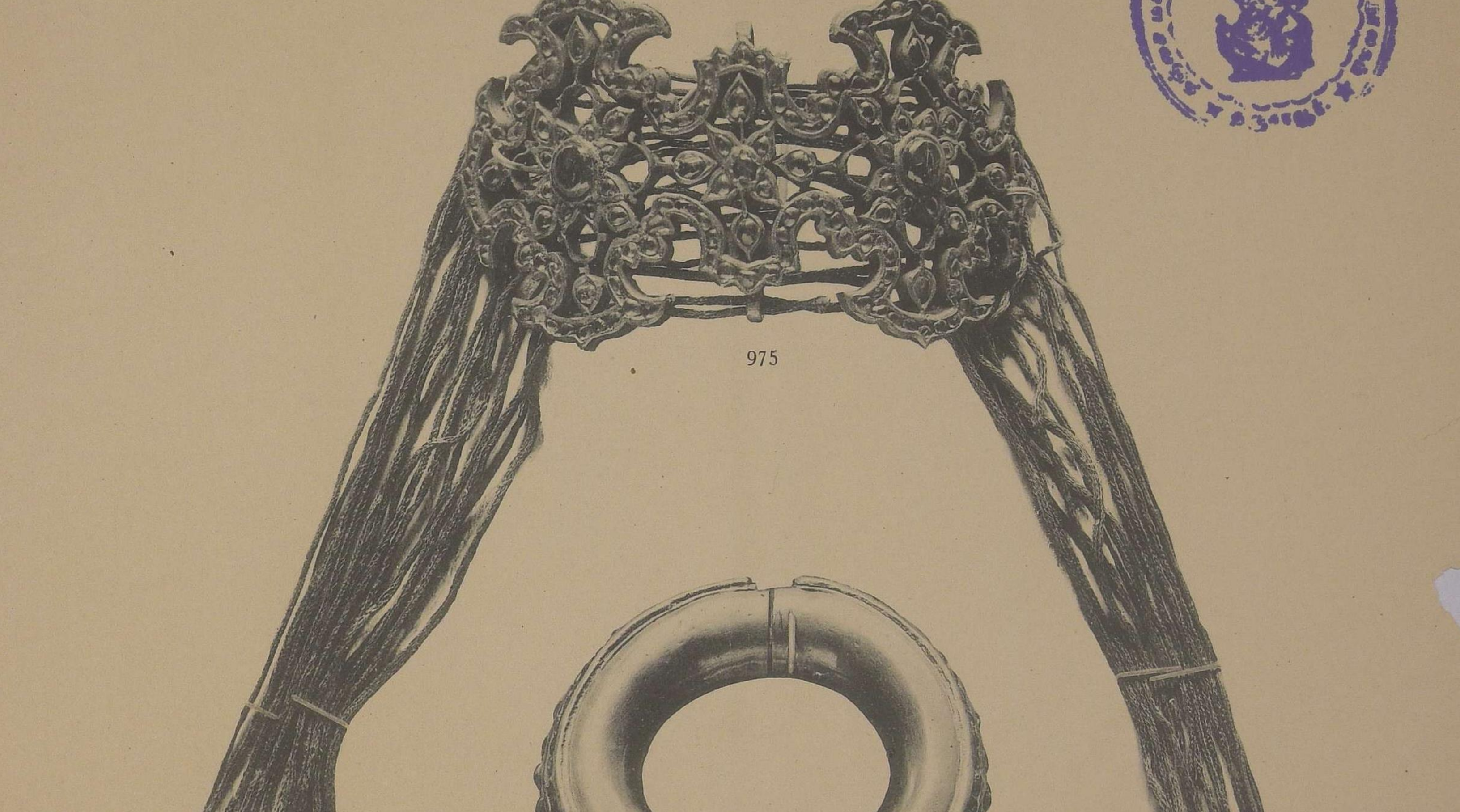
135 —969. Belt; gold plates with applied repoussé ornament, and diaper borders set with jewels; A.D. 1484-5. Found in levelling a temple in Rangoon, Burma. I.M. 12757. 970, 971. Ear-plugs; green jasper. Burma. I.M. 10135. 972. Part of a Neck-chain of seven strings of beads and clasps; Burma. I.M. 3161. 973. Red gold diaper band with numerous pendent ornaments of seed pearls, gold beads, and pointed drops; Burma. I.M. 3165. 974. Neck Ornament, Baiyet; red gold filigree rosettes, crescents, and pendants hanging from a chain band. I.M. 3163.



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